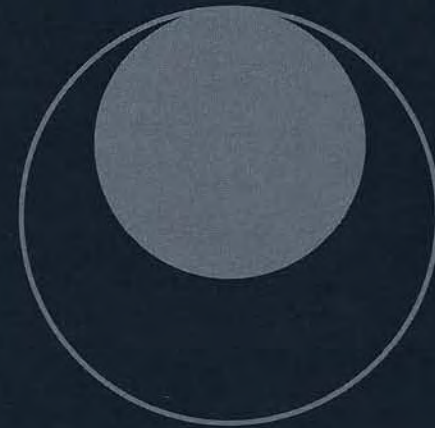


# KARATE-DO KATA

## Volume 1

HEIAN, TEKKI, BASSAI, KANKU, JION, ENPI



JAPAN KARATE ASSOCIATION

KARATE-DO KATA Volume 1

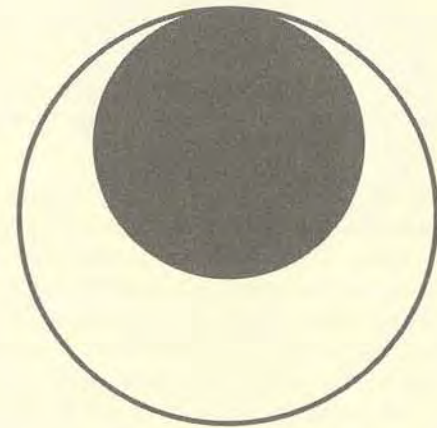
HEIAN, TEKKI, BASSAI,  
KANKU, JION, ENPI

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## Volume 1

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## FOREWORD

It has been half a century since KARATE-DO KYOHAN was published, and seventeen years since Best KARATE. Various textbooks, some in English, as well as essays have attempted to define the fifteen KATA of SHOTOKAN subject to each author's interpretation.

As the future unfolds, it is imperative that these KATA be defined as one model. This process was started in April 1993 by the instructors of JKA Headquarters. Their combined efforts produced a detailed comparative examination of all the produced documents which was approved by the SHIHAN-KAI in September 1993. Thus was published the first volume of KARATE-DO KATA.

Five years have now passed since the first volume of KARATE-DO KATA was published, and at present, five volumes of KARATE-DO KATA have been completed that have covered all JKA KATA. KARATE-DO KATA has been adopted as the official textbook of the SHIHAN-KAI and as of now in Japan, Book One, Book Two and Book Three, have become the standards followed during KATA Tournaments thus, HEIAN SHODAN, HEIAN NIDAN, HEIAN SANDAN, HEIAN YONDAN, HEIAN GODAN, TEKKI SHODAN, BASSAI DAI, KANKU DAI, JION, ENPI, JITTE, GANKAKU, HANGETSU, TEKKI NIDAN, and TEKKI SANDAN are now being judged according to these textbooks. The other volumes, namely Book Four and Book Five, will soon follow suit within a couple of years.

As for about 116 countries that have JKA involvement, these textbooks have not yet been used for application. It is of the utmost importance that these textbooks become the basis for reference in each of these countries. The JKA Technical Committee is in agreement that the timing is now proper to be presenting the English version of these textbooks. As all the countries have been made aware by JKA/WF, Volume One and Volume Two will be implemented as the tools for application in KATA tournament in the SHOTO CUP of 2003. The English version of Book One and Book Two have been combined to make the first textbook, Volume One of The KATA of KARATE-DO, that includes the following KATA: HEIAN SHODAN, HEIAN NIDAN, HEIAN SANDAN, HEIAN YONDAN, HEIAN GODAN, TEKKI SHODAN, BASSAI DAI, KANKU DAI, JION, and ENPI. Pending is the English version of the remaining volumes.

This volume is a result of the constancy in dedication and a fervent wish that competitors as well as judges, instructors and examinees of KYU and DAN tests will pursue diligent practice.

We hope you will share in this tribute for many years to come.

August 1994

SHIHAN-KAI

Chairman, Motokuni Sugiura



## CONTENT AND GUIDANCE

1. The following documents were used as a comparison:
  - a) KARATE-DO KYOHAN (Modified and Enlarged Edition)  
Written by Gichin Funakoshi, Grand Master of The Japan Karate Association  
Published by KOBUNDO SHOTEN, 1941
  - b) KARATE-DO KYOHAN (Translated Version)  
Translated by Tsutomu Ohshima  
Published by KODANSHA International Ltd., 1973
  - c) The Formal Exercises of KARATE KATA  
KARATE KATA HEIAN 1.2.3.4.5. TEKKI 1.  
Written by Masatoshi Nakayama  
Published by KODANSHA International Ltd., 1968-1970
  - d) Best KARATE  
Written by Masatoshi Nakayama, Chief Master of The Japan Karate Association  
Published by KODANSHA International Ltd., 1977
  - e) KARATE-DO SHUSEI  
Written by KEIO GIJUKU TAIKUKAI KARATE Club, 1936
  - f) RENTAN GOSHIN KARATE-JUTSU  
Written by Gichin Funakoshi  
Published by KOBUNDO SHOTEN, 1925
2. The finality of KARATE resides in the ability to generate KIME. The purity of KIME can only exist from the infinity of intense practice. Thus is produced the cast from which comes the mould. This book serves as a vehicle by which this process can be elicited.
3. KATA consists of techniques, stances, ENBUSEN (the performance line, being the point where there is initiation of performance), count of movements, as well as three key elements being levels of strength, contraction and expansion of the body, and change in the speed of the techniques. KATA always ends where it began, at its starting point whereas all the body parts cease all movement at the same moment, regardless of each movement's speed.
4. Each movement is followed by an illustration of feet movement and ENBUSEN. There is a summary of all feet movement and ENBUSEN at the end of each KATA.

5. Here is the meaning of each of the following terms:
  - a) TSUKI and UCHI Whereas the force used is in relation to the direction of the forearm, being extended in TSUKI, and being at a right angle in UCHI.
  - b) The word used to indicate any elbow technique is ENPI. The direction of the elbow is described with words preceding ENPI, such as YOKO-ENPI, USHIRO-ENPI and OTOSHI-ENPI belonging to TSUKI, and TATE-ENPI, MAE-ENPI, MAWASHI-ENPI and FURI-ENPI belonging to UCHI.
  - c) KEAGE (side rebound kick) and KEKOMI (side thrust kick) Whereas the force used is in relation to the direction of the lower leg, being extended in KEKOMI, and being at a right angle in KEAGE.
  - d) OI-ZUKI and GYAKU-ZUKI OI-ZUKI is done when the hips and upper body move straight to the target or as the hips and upper body rotate toward the target when moving forward. Both the hand delivering the punch and the foot that is forward are from the same side. GYAKU-ZUKI is done when the hips and upper body rotate toward the target. Both the hand delivering the punch and the foot that is forward are from the opposite side.
  - e) UCHI-UKE and SOTO-UKE UCHI-UKE represents the outer aspect of the forearm and directs its motion from the inside to the outside of the body. SOTO-UKE represents the inner aspect of the forearm and directs its motion from the outside to the inside of the body.
  - f) MIGI-ZENKUTSU-DACHI or HIDARI-ZENKUTSU-DACHI, MIGI-ASHI-ZENKUTSU or HIDARI-ASHI-ZENKUTSU, MIGI-HIZA-KUTSU or HIDARI-HIZA-KUTSU  
In MIGI or HIDARI-ASHI-ZENKUTSU, the stance is generally smaller in width and length than MIGI or HIDARI-ZENKUTSU-DACHI, as illustrated in the sixteenth and nineteenth movements of HEIAN NIDAN. In MIGI or HIDARI-HIZA-KUTSU, the direction of the techniques that are applied is different from the direction of a ZENKUTSU-DACHI, as illustrated in the eleventh movement of HEIAN YONDAN.
6. There is a diagram of the different parts of the body used for the purpose of this book, as well as the areas used as target defined by the words JODAN (face level), CHUDAN (chest level) and GEDAN (the lower part of the abdomen), at the end of this book.
7. OI-ZUKI is also called JUN-ZUKI.



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## HEIAN SHODAN (21 movements)

### REI

#### MUSUBI-DACHI

Bow forward in MUSUBI-DACHI.



### YOI (Ready Position)

Move the left leg first and then the right leg to form HACHIJI-DACHI. At the same time, make fists with both hands and place them in front of the thighs, with the back of the fists facing forward.



### 1 FIRST MOVEMENT

#### HIDARI-ZENKUTSU-DACHI HIDARI-SOKUMEN-HIDARI-GEDAN-BARAI

Setting the right leg as the supporting leg, slide the left foot to the left, placing the left fist at the top and slightly in front of the right shoulder, back of the fist facing outwards, and the right fist in front of the left hip, back of the fist facing upwards. Then, pull back the right fist, turning the fist outward and brushing the right forearm against the right side of the body until the fist reaches the right hip, with the back of the fist facing

downwards. At the same time, bring the left fist approximately one fist and a half width above the left knee, with the back of the fist facing upwards. HIDARI-ZENKUTSU-DACHI HIDARI-SOKUMEN-HIDARI-GEDAN-BARAI should be executed at the end of these movements.



### 2 SECOND MOVEMENT

#### MIGI-ZENKUTSU-DACHI MIGI-CHUDAN-OI-ZUKI

Setting the left leg as the supporting leg, drive the hips forward and slide the right foot forward. At the same time, pull back the left fist, turning the fist outward and brushing the left forearm against the left side of the body until the fist reaches the left hip, with the back of the fist facing downwards. Simultaneously, the right fist moves toward the chest level (CHUDAN) brushing the right forearm against the right side of the body, the fist turning inwards as it moves toward the target and ends with the back of the fist facing upwards. MIGI-ZENKUTSU-DACHI MIGI-CHUDAN-OI-ZUKI should be executed at the end of these movements.





### 3 THIRD MOVEMENT

MIGI-ZENKUTSU-DACHI  
MIGI-GEDAN-BARAI

Setting the left leg as the supporting leg, slide the right leg backward, bending the left knee and shifting the weight on the left leg, with the hips kept parallel to the ground, make a right turn. At the same time, place the right fist at the top and slightly in front of the left shoulder, back of the fist facing outwards, and the left fist in front of the right hip, back of the fist facing upwards. Then, pull back the left fist, turning the fist outward and brushing the left forearm against the left side of the body until the fist reaches the left hip, with the back of the fist facing downwards. Simultaneously, bring the right fist approximately one fist and a half width above the right knee, with the back of the fist facing upwards. MIGI-ZENKUTSU-DACHI MIGI-GEDAN-BARAI should be executed at the end of these movements.



### 4 FOURTH MOVEMENT

MIGI-ZENKUTSU-DACHI  
MIGI-KENTSUI-TATE-MAWASHI-UCHI

Pull the right foot back half a step while turning the right wrist inward and bring the right fist up to the front of the left shoulder past the left hip. Then move the right fist in a big circular motion past the forehead and ending at shoulder height, with the back of the fist facing to the right. At the same time, the right foot returns to its original position. MIGI-ZENKUTSU-DACHI MIGI-KENTSUI-TATE-MAWASHI-UCHI should be executed at the end of these movements.

Point: Pull the right foot back half a step while turning the right wrist inward as if to break free from an opponent that is grabbing the wrist.



### 5 FIFTH MOVEMENT

HIDARI-ZENKUTSU-DACHI  
HIDARI-CHUDAN-OI-ZUKI

Setting the right leg as the supporting leg, drive the hips forward and slide the left foot forward. At the same time, pull back the right fist, turning the fist outward and brushing the right forearm against the right side of the body until the fist reaches the right hip, with the back of the fist facing downwards. Simultaneously, the left fist moves toward the chest level (CHUDAN) brushing the left forearm against the left side of the body, the fist turning inwards as it moves toward the target and ends with the back of the fist facing upwards. HIDARI-ZENKUTSU-DACHI HIDARI-CHUDAN-OI-ZUKI should be executed at the end of these movements.

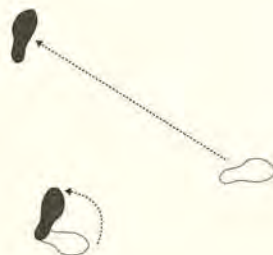




## 6 SIXTH MOVEMENT

HIDARI-ZENKUTSU-DACHI  
HIDARI-GEDAN-BARAI

Setting the right leg as the supporting leg, slide the left foot to the left, placing the left fist at the top and slightly in front of the right shoulder, back of the fist facing outwards, and the right fist in front of the left hip, back of the fist facing upwards. Then, pull back the right fist, turning the fist outward and brushing the right forearm against the right side of the body until the fist reaches the right hip, with the back of the fist facing downwards. At the same time, bring the left fist approximately one fist and a half width above the left knee, with the back of the fist facing upwards. HIDARI-ZENKUTSU-DACHI HIDARI-GEDAN-BARAI should be executed at the end of these movements.



## 7 SEVENTH MOVEMENT

MIGI-ZENKUTSU-DACHI  
MIGI-JODAN-AGE-UKE

Open the left fist, placing it slightly above and in front of the forehead, with the back of the fist facing backwards, then move the left elbow inward until the back of the hand faces to the left. At the same time, slide the right foot forward and bring the right arm outside the left arm forming a cross in front of the chin, with the back of the right fist facing

forward. Pull back the left fist, turning the fist outward and brushing the left forearm against the left side of the body until the fist reaches the left hip, with the back of the fist facing downwards. Simultaneously, the right elbow moves upwards along the line of the right side of the body until it reaches the level of the eyes, and the right fist turning inwards ends up above and in front of the forehead. The distance between the right wrist and the forehead is approximately one fist, with the back of the fist facing backwards. The raised right forearm is parallel to the forehead and slightly on an angle. MIGI-ZENKUTSU-DACHI MIGI-JODAN-AGE-UKE should be executed at the end of these movements.

Meaning Point: After blocking a right punch to the face level (JODAN-ZUKI) with the left wrist, grab the opponent's wrist and twisting the wrist outward, hit the opponent's bottom right elbow using the right forearm.





## 8 EIGHTH MOVEMENT

HIDARI-ZENKUTSU-DACHI  
HIDARI-JODAN-AGE-UKE

Open the right fist and move the right elbow inward until the back of the hand faces to the right. At the same time, slide the left foot forward and bring the left arm outside the right arm forming a cross in front of the chin, with the back of the left fist facing forward. Pull back the right fist, turning the fist outward and brushing the right forearm against the right side of the body until the fist reaches the right hip, with the back of the fist facing downwards. Simultaneously, the left elbow moves upwards along the line of the left side of the body until it reaches the level of the eyes, and the left fist turning inwards ends up above and in front of the forehead. The distance between the left wrist and the forehead is approximately one fist, with the back of the fist facing backwards. The raised left forearm is parallel to the forehead and slightly on an angle. HIDARI-ZENKUTSU-DACHI HIDARI-JODAN-AGE-UKE should be executed at the end of these movements.



## 9 NINTH MOVEMENT

MIGI-ZENKUTSU-DACHI  
MIGI-JODAN-AGE-UKE  
KIAI

Open the left fist and move the left elbow inward until the back of the hand faces to the left. At the same time, slide the right foot forward and bring the right arm outside the left arm forming a cross in front of the chin, with the back of the right fist facing forward. Pull back the left fist, turning the fist outward and brushing the left forearm against the left side of the body until the fist reaches the left hip, with the back of the fist facing downwards. Simultaneously, the right elbow moves upwards along the line of the right side of the body until it reaches the level of the eyes, and the right fist turning inwards ends up above and in front of the forehead. The distance between the right wrist and the forehead is approximately one fist, with the back of the fist facing backwards. The raised right forearm is parallel to the forehead and slightly on an angle. KIAI at the end of this movement. MIGI-ZENKUTSU-DACHI MIGI-JODAN-AGE-UKE should be executed at the end of these movements





## 10 TENTH MOVEMENT

HIDARI-ZENKUTSU-DACHI  
HIDARI-GEDAN-BARAI

Setting the right leg as the supporting leg, keep the right knee bent and shift the left foot to the right so that the body pivots counter-clockwise. At the same time, place the left fist at the top and slightly in front of the right shoulder, back of the fist facing outwards, and the right fist in front of the left hip, back of the fist facing upwards. Then, pull back the right fist, turning the fist outward and brushing the right forearm against the right side of the body until the fist reaches the right hip, with the back of the fist facing downwards. Simultaneously, bring the left fist approximately one fist and a half width above the left knee, with the back of the fist facing upwards. HIDARI-ZENKUTSU-DACHI HIDARI-GEDAN-BARAI should be executed at the end of these movements.



## 11 ELEVENTH MOVEMENT

MIGI-ZENKUTSU-DACHI  
MIGI-CHUDAN-OI-ZUKI

Setting the left leg as the supporting leg, drive the hips forward and slide the right foot forward. At the same time, pull back the left fist, turning the fist outward and brushing the left forearm against the left side of the body until the fist reaches the left hip, with the back of the fist facing downwards. Simultaneously, the right fist moves toward the chest level (CHUDAN) brushing the right forearm against the right side of the body,

the fist turning inwards as it moves toward the target and ends with the back of the fist facing upwards. MIGI-ZENKUTSU-DACHI MIGI-CHUDAN-OI-ZUKI should be executed at the end of these movements.



## 12 TWELFTH MOVEMENT

MIGI-ZENKUTSU-DACHI  
MIGI-GEDAN-BARAI

Setting the left leg as the supporting leg, slide the right leg backward, bending the left knee and shifting the weight on the left leg, with the hips kept parallel to the ground, make a right turn. At the same time, place the right fist at the top and slightly in front of the left shoulder, back of the fist facing outwards, and the left fist in front of the right hip, back of the fist facing upwards. Then, pull back the left fist, turning the fist outward and brushing the left forearm against the left side of the body until the fist reaches the left hip, with the back of the fist facing downwards. Simultaneously, bring the right fist approximately one fist and a half width above the right knee, with the back of the fist facing upwards. MIGI-ZENKUTSU-DACHI MIGI-GEDAN-BARAI should be executed at the end of these movements.





### 13 THIRTEENTH MOVEMENT

HIDARI-ZENKUTSU-DACHI  
HIDARI-CHUDAN-OI-ZUKI

Setting the right leg as the supporting leg, drive the hips forward and slide the left foot forward. At the same time, pull back the right fist, turning the fist outward and brushing the right forearm against the right side of the body until the fist reaches the right hip, with the back of the fist facing downwards. Simultaneously, the left fist moves toward the chest level (CHUDAN) brushing the left forearm against the left side of the body, the fist turning inwards as it moves toward the target and ends with the back of the fist facing upwards. HIDARI-ZENKUTSU-DACHI HIDARI-CHUDAN-OI-ZUKI should be executed at the end of these movements.



### 14 FOURTEENTH MOVEMENT

HIDARI-ZENKUTSU-DACHI  
HIDARI-GEDAN-BARAI

Setting the right leg as the supporting leg, slide the left foot to the left, placing the left fist at the top and slightly in front of the right shoulder, back of the fist facing outwards, and the right fist in front of the left hip, back of the fist facing upwards. Then, pull back the right fist, turning the fist outward and brushing the right forearm against the right side of the body until the fist reaches the right hip, with the back of the fist facing downwards. At the same time, bring the left fist approximately one fist and a half width above the left knee, with the back of the fist facing

upwards. HIDARI-ZENKUTSU-DACHI HIDARI-GEDAN-BARAI should be executed at the end of these movements.



### 15 FIFTEENTH MOVEMENT

MIGI-ZENKUTSU-DACHI  
MIGI-CHUDAN-OI-ZUKI

Setting the left leg as the supporting leg, drive the hips forward and slide the right foot forward. At the same time, pull back the left fist, turning the fist outward and brushing the left forearm against the left side of the body until the fist reaches the left hip, with the back of the fist facing downwards. Simultaneously, the right fist moves toward the chest level (CHUDAN) brushing the right forearm against the right side of the body, the fist turning inwards as it moves toward the target and ends with the back of the fist facing upwards. MIGI-ZENKUTSU-DACHI MIGI-CHUDAN-OI-ZUKI should be executed at the end of these movements.





## 16 SIXTEENTH MOVEMENT

HIDARI-ZENKUTSU-DACHI  
HIDARI-CHUDAN-OI-ZUKI

Setting the right leg as the supporting leg, drive the hips forward and slide the left foot forward. At the same time, pull back the right fist, turning the fist outward and brushing the right forearm against the right side of the body until the fist reaches the right hip, with the back of the fist facing downwards. Simultaneously, the left fist moves toward the chest level (CHUDAN) brushing the left forearm against the left side of the body, the fist turning inwards as it moves toward the target and ends with the back of the fist facing upwards. HIDARI-ZENKUTSU-DACHI HIDARI-CHUDAN-OI-ZUKI should be executed at the end of these movements.



## 17 SEVENTEENTH MOVEMENT

MIGI-ZENKUTSU-DACHI  
MIGI-CHUDAN-OI-ZUKI  
KIAI

Setting the left leg as the supporting leg, drive the hips forward and slide the right foot forward. At the same time, pull back the left fist, turning the fist outward and brushing the left forearm against the left side of the body until the fist reaches the left hip, with the back of the fist facing downwards. Simultaneously, the right fist moves toward the chest level (CHUDAN) brushing the right forearm against the right side of the body, the fist turning inwards as it moves toward the target and ends with the back of the fist facing upwards. KIAI at the end of this movement. MIGI-ZENKUTSU-DACHI MIGI-CHUDAN-OI-ZUKI should be executed at the end of these movements.

Reference Point: If there are three similar movements, some contrast must consecutively be made between them. The first and last movements must be stronger than the middle movement. Therefore the seventeenth movement must have more power and a little broader stance than the fifteenth and sixteenth movements.

( KARATE-DO KYOHAN )





## 18 EIGHTEENTH MOVEMENT

### MIGI-KOKUTSU-DACHI HIDARI-SHUTO-CHUDAN-UKE

Setting the right leg as the supporting leg, keep the right knee bent and shift the left foot to the right so that the body pivots counter-clockwise. At the same time, open both fists into knife hand, placing the left knife hand at the top and slightly in front of the right shoulder, back of the hand facing outwards, and the right knife hand angled slightly downwards and toward the left side of the body, back of the hand facing upwards. Bring the left knife hand downward to the level of the left shoulder with the left elbow bent at a right angle and at a distance of one fist and a half away from the left side of the body, back of the hand facing slightly upwards. Simultaneously, pull back the right knife hand until it reaches the position of the solar plexus (SUIGETSU). The right knife hand should be parallel to the ground, with the back of the hand facing downwards and the fingertips even with the left side of the chest. MIGI-KOKUTSU-DACHI HIDARI-SHUTO-CHUDAN-UKE should be executed at the end of these movements.

- Note: 1. SHUTO (knife hand), is made of four extended fingers and a bent thumb kept tightly together, with the palm of the hand and the wrist kept straight. Make sure the elbow is in line with the side of the body and tighten the underside of the arm. There should be a feeling of power coming from the opposing movement of the elbow being inwards and fingertips being outwards.
2. SUIGETSU (also called MIZO-OCHI, MIZU-OCHI) is the area of the body right under the breastbone called the solar plexus.

Reference Point: The body is facing forward and only the face is turned to the left side. The weight of the body is placed on the back leg with the front foot lightly touching the ground. There should be a feeling of pulling back the toes of the front foot. ( KARATE-DO KYOHAN )





## 19 NINETEENTH MOVEMENT

HIDARI-KOKUTSU-DACHI  
MIGI-SHUTO-CHUDAN-UKE

Setting the left leg as the supporting leg, slide the right foot forward on an angle. At the same time, place the right knife hand at the top and slightly in front of the left shoulder, back of the hand facing outwards, and the left knife hand angled slightly downwards and toward the right side of the body, back of the hand facing upwards. Bring the right knife hand downward to the level of the right shoulder with the right elbow bent at a right angle and at a distance of one fist and a half away from the right side of the body, back of the hand facing slightly upwards. Simultaneously, pull back the left knife hand until it reaches the position of the solar plexus (SUIGETSU). The left knife hand should be parallel to the ground with the back of the hand facing downwards and the fingertips even with the right side of the chest. HIDARI-KOKUTSU-DACHI MIGI-SHUTO-CHUDAN-UKE should be executed at the end of these movements.



## 20 TWENTIETH MOVEMENT

HIDARI-KOKUTSU-DACHI  
MIGI-SHUTO-CHUDAN-UKE

Setting the left leg as the supporting leg, keep the left knee bent and shift the right foot to the right so that the body pivots clockwise. At the same time, place the right knife hand at the top and slightly in front of the left shoulder, back of the hand facing outwards, and the left knife hand angled slightly downwards and toward the right side of the body, back of the hand facing upwards. Bring the right knife hand downward to the level of the right shoulder with the right elbow bent at a right angle and at a distance of one fist and a half away from the right side of the body, back of the hand facing slightly upwards. Simultaneously, pull back the left knife hand until it reaches the position of the solar plexus (SUIGETSU). The left knife hand should be parallel to the ground with the back of the hand facing downwards and the fingertips even with the right side of the chest. HIDARI-KOKUTSU-DACHI MIGI-SHUTO-CHUDAN-UKE should be executed at the end of these movements.





## 21 TWENTY-FIRST MOVEMENT

MIGI-KOKUTSU-DACHI  
HIDARI-SHUTO-CHUDAN-UKE

Setting the right leg as the supporting leg, slide the left foot forward on an angle. At the same time, place the left knife hand at the top and slightly in front of the right shoulder, back of the hand facing outwards, and the right knife hand angled slightly downwards and toward the left side of the body, back of the hand facing upwards. Bring the left knife hand downward to the level of the left shoulder with the left elbow bent at a right angle and at a distance of one fist and a half away from the left side of the body, back of the hand facing slightly upwards. Simultaneously, pull back the right knife hand until it reaches the position of the solar plexus (SUIGETSU). The right knife hand should be parallel to the ground with the back of the hand facing downwards and the fingertips even with the left side of the chest. MIGI-KOKUTSU-DACHI HIDARI-SHUTO-CHUDAN-UKE should be executed at the end of these movements.



## NAORE (End Position)

As the right foot stays in place, the left foot moves back, both hands close into fists going back to YOI position.



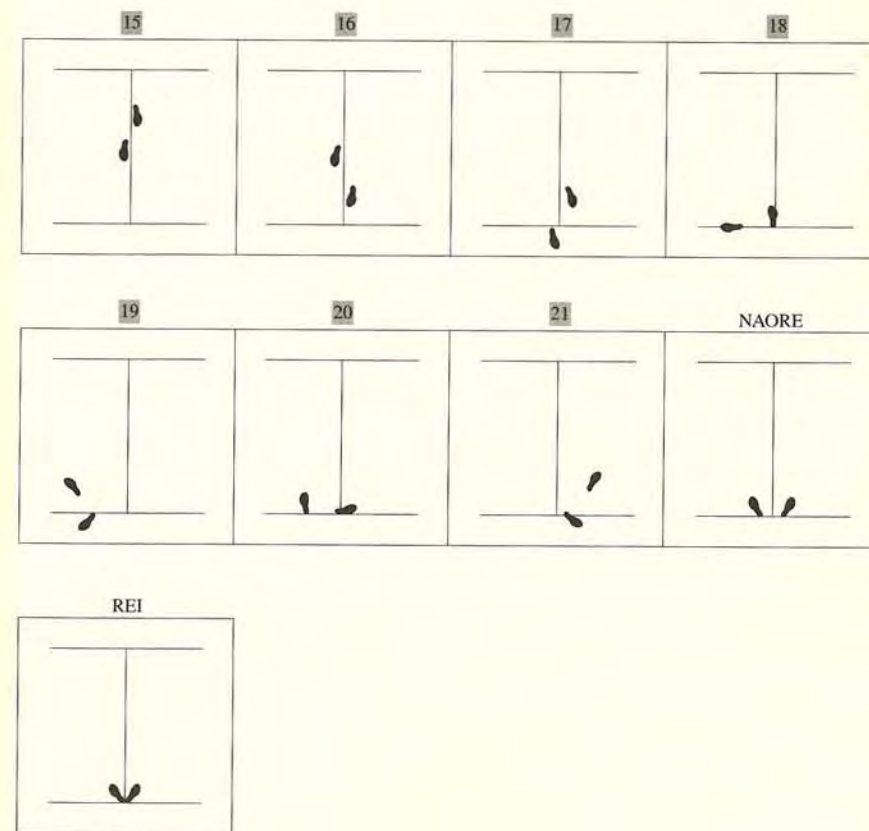
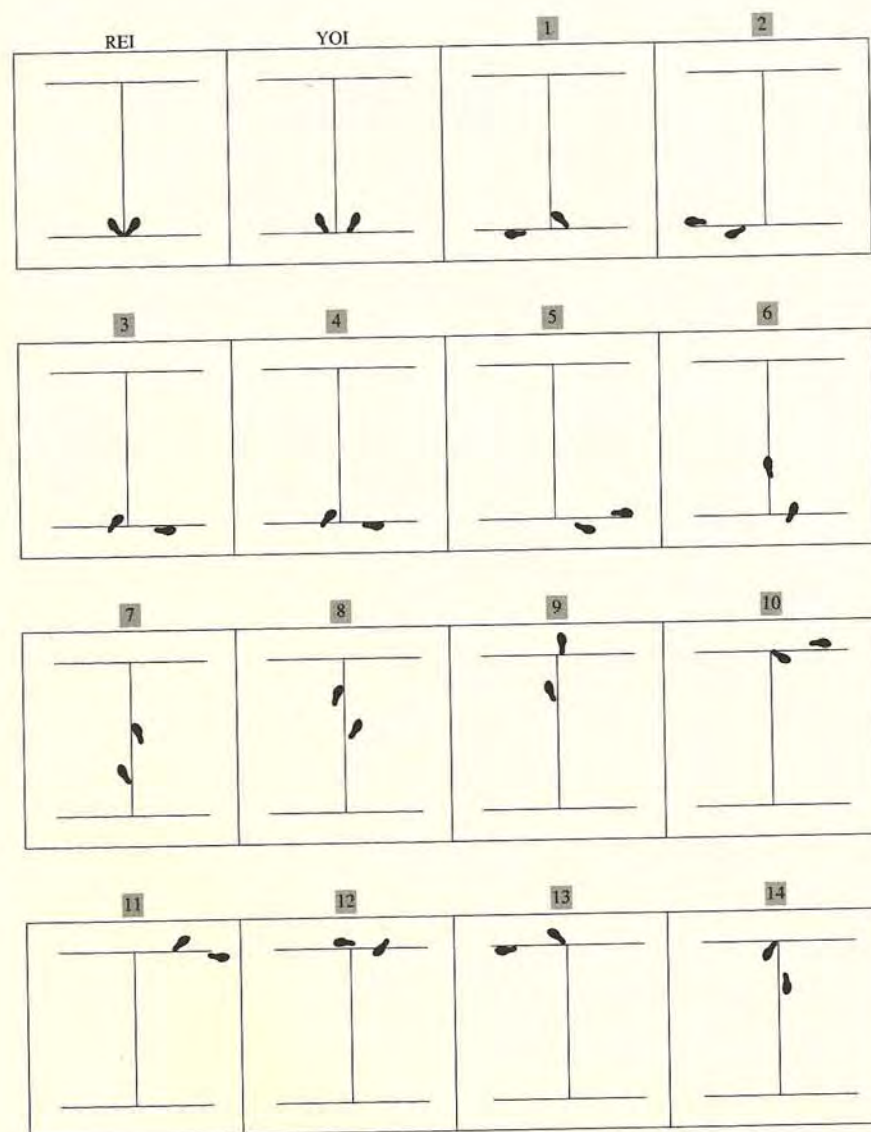
## REI

MUSUBI-DACHI

Move the left leg first then the right leg to form MUSUBI-DACHI, and bow forward.









## HEIAN NIDAN (26 movements)

### REI

#### MUSUBI-DACHI

Bow forward in MUSUBI-DACHI.



### YOI (Ready Position)

Move the left leg first and then the right leg to form HACHIJI-DACHI. At the same time, make fists with both hands and place them in front of the thighs, with the back of the fists facing forward.



## 1 FIRST MOVEMENT

MIGI-KOKUTSU-DACHI  
HIDARI-HAIWAN-HIDARI-SOKUMEN-JODAN-YOKO-UKE  
MIGI-ZENWAN-HITAI-MAE-YOKO-KAMAE

Setting the right leg as the supporting leg, slide the left foot to the left bringing both arms upward to form a rectangle. The left forearm rises vertically to the left side of the face (JODAN), with the left elbow positioned at the level of the left shoulder, back of the fist facing backwards, while the right fist moves upwards until it reaches the front of the forehead, with the right elbow positioned at the level of the right ear,

back of the fist facing backwards. MIGI-KOKUTSU-DACHI  
HIDARI-SOKUMEN-JODAN-YOKO-UKE MIGI-ZENWAN-HITAI-  
MAE-YOKO-KAMAE should be executed at the end of these movements.

Meaning Point: Blocking sideways an opponent's right punch to the face level (JODAN-ZUKI) with the back of the left forearm.



## 2 SECOND MOVEMENT

MIGI-KOKUTSU-DACHI  
HIDARI-JODAN-SOTO-NAGASHI-UKE  
MIGI-KENTSUI-HIDARI-SOKUMEN-SOTO-MAWASHI-UCHI

Keeping the stance unchanged, pull the left fist toward the top and slightly in front of the right shoulder, with the back of the fist facing outwards. At the same time, bring the right fist toward the left side of the body in a circular motion, with the back of the fist facing downwards. Both forearms turn outwards and should be moving with the feeling of a scissor-like motion. HIDARI-JODAN-SOTO-NAGASHI-UKE MIGI-KENTSUI-HIDARI-SOKUMEN-SOTO-MAWASHI-UCHI should be executed at the end of these movements.

Meaning Point: Diverting to the side an opponent's left punch to the face level (JODAN-ZUKI) with a left forearm block while simultaneously striking in a circular motion the opponent's left elbow with the right fist (KENTSUI-SOTO-MAWASHI-UCHI).



### 3 THIRD MOVEMENT

MIGI-KOKUTSU-DACHI  
SAKEN-HIDARI-SOKUMEN-CHUDAN-ZUKI UKEN-MIGI-KOSHI

Keeping the stance unchanged, extend the left arm toward the left side of the chest (CHUDAN) in a position slightly lower than the shoulder, with the back of the fist facing upwards. At the same time, pull back the right fist, brushing the right forearm against the right side of the body until the fist reaches the right hip, with the back of the fist facing downwards. SAKEN-HIDARI-SOKUMEN-CHUDAN-ZUKI UKEN-MIGI-KOSHI should be executed at the end of these movements.

Note: The second and the third movements should be done quickly, in a continuous motion.

Meaning Point: Blocking an opponent's right punch to the chest level (CHUDAN-ZUKI) with the left forearm and punching to the chest level (CHUDAN) with the left fist.

### 4 FOURTH MOVEMENT

HIDARI-KOKUTSU-DACHI  
MIGI-HAIWAN-MIGI-SOKUMEN-JODAN-YOKO-UKE  
HIDARI-ZENWAN-HITAI-MAE-YOKO-KAMAE

Keeping the feet position unchanged, look toward the right and shift the weight on the left leg turning the feet clockwise. At the same time, bring both arms up, from angled downwards to the left to angled upwards to the right to form a rectangle. The right forearm rises vertically to the right side of the face (JODAN) with the right elbow positioned at the level of the right shoulder, back of the fist facing backwards. The left forearm moves toward the front of the forehead with the left elbow at the level of the ear, back of the fist facing backwards. HIDARI-KOKUTSU-DACHI MIGI-HAIWAN-MIGI-SOKUMEN-JODAN-YOKO-UKE HIDARI-ZENWAN-HITAI-MAE-YOKO-KAMAE should be executed at the end of these movements.

Meaning Point: Blocking sideways an opponent's left punch to the face level (JODAN-ZUKI) with the back of the right forearm.



### 5 FIFTH MOVEMENT

HIDARI-KOKUTSU-DACHI  
MIGI-JODAN-SOTO-NAGASHI-UKE  
HIDARI-KENTSUI-MIGI-SOKUMEN-SOTO-MAWASHI-UCHI

Keeping the stance unchanged, pull the right fist toward the top and slightly in front of the left shoulder, with the back of the fist facing outwards. At the same time, bring the left fist toward the right side of the body in a circular motion, with the back of the fist facing downwards. Both forearms turn outwards and should be moving with the feeling of a scissor-like motion. MIGI-JODAN-SOTO-NAGASHI-UKE HIDARI-KENTSUI-MIGI-SOKUMEN-SOTO-MAWASHI-UCHI should be executed at the end of these movements.

Meaning Point: Diverting to the side an opponent's right punch to the face level (JODAN-ZUKI) with a right forearm block while simultaneously striking in a circular motion the opponent's right elbow with the left fist (KENTSUI-SOTO-MAWASHI-UCHI).



## 6 SIXTH MOVEMENT

HIDARI-KOKUTSU-DACHI  
UKEN-MIGI-SOKUMEN-CHUDAN-ZUKI SAKEN-HIDARI-KOSHI

Keeping the stance unchanged, extend the right arm toward the right side of the chest (CHUDAN) in a position slightly lower than the shoulder, with the back of the fist facing upwards. At the same time, pull back the left fist, brushing the left forearm against the left side of the body until the fist reaches the left hip, with the back of the fist facing downwards. UKEN-MIGI-SOKUMEN-CHUDAN-ZUKI SAKEN-HIDARI-KOSHI should be executed at the end of these movements.

Note: The fifth and the sixth movements should be done quickly, in a continuous motion.

Meaning Point: Blocking an opponent's left punch to the chest level (CHUDAN-ZUKI) with the right forearm and punching to the chest level (CHUDAN) with the right fist.

## 7 SEVENTH MOVEMENT

HIDARI-ASHI-DACHI  
RYOKEN-HIDARI-KOSHI-KAMAE  
MIGI-ASHI-URA-HIDARI-HIZA-YOKO  
MIGI-URAKEN-JODAN-YOKO-MAWASHI-UCHI  
MIGI-SOKUTO-CHUDAN-YOKO-GERI-KEAGE

1. Pointing the left toes to the right, slide the left foot half a step inward and rotate the hips clockwise, looking behind, in the direction of the back (URA-SHOMEN). As the hips rotate, lift the right leg until the sole of the right foot touches the inner side of the left knee lightly, bending fully the right ankle and pointing the right knee to the right. At the same time, bring the right fist to the left hip, placing the right fist on top of the left fist, with the back of the right fist facing forward,

and the back of the left fist facing downwards. HIDARI-ASHI-DACHI RYOKEN-HIDARI-KOSHI-KAMAE MIGI-ASHI-URA-HIDARI-HIZA-YOKO should be formed at the end of these movements.



Reference Point: Sliding the back foot toward the center of the body, make a strong axis - head, hips and left leg - then rotate the hips to change the direction of the attack, placing the foot that will deliver the kick to the inner side of the knee. ( BEST KARATE )

2. Simultaneously, the right back fist strikes at the right side of the face (JODAN) and the outside edge of the right foot at the right side of the chest (CHUDAN). MIGI-URAKEN-JODAN-YOKO-MAWASHI-UCHI MIGI-SOKUTO-CHUDAN-YOKO-GERI-KEAGE should be executed at the end of these movements. The right fist remains in place while the right foot that has kicked is quickly pulled back to the inner side of the left knee.



## 8 EIGHTH MOVEMENT

MIGI-KOKUTSU-DACHI  
HIDARI-SHUTO-CHUDAN-UKE

Looking left, in the direction of the front (SHOMEN), open both fists into knife hand, placing the left knife hand at the top and slightly in front of the right shoulder, back of the hand facing outwards, and the right knife hand angled slightly downwards and toward the left side of the body, back of the hand facing upwards. Landing the right foot, forming MIGI-KOKUTSU-DACHI, bring the left knife hand downward to the level of the left shoulder with the left elbow bent at a right angle and at a distance of one fist and a half away from the left side of the body, back of the hand facing slightly upwards. At the same time, pull back the right knife hand until it reaches the position of the solar plexus (SUIGETSU). The right knife hand should be parallel to the ground with the back of the hand facing slightly upwards. MIGI-KOKUTSU-DACHI HIDARI-SHUTO-CHUDAN-UKE should be executed at the end of these movements.



## 9 NINTH MOVEMENT

HIDARI-KOKUTSU-DACHI  
MIGI-SHUTO-CHUDAN-UKE

Slide the right foot forward, in the direction of the front (SHOMEN). At the same time, place the right knife hand at the top and slightly in front of the left shoulder, back of the hand facing outwards, and the left knife hand angled slightly downwards, back of the hand facing upwards. Bring the right knife hand downward to the level of the right shoulder with the right elbow bent at a right angle and at a distance of one fist and a half away from the right side of the body, back of the hand facing slightly upwards. Simultaneously, pull back the left knife hand until it reaches the position of the solar plexus (SUIGETSU). The left knife hand should be parallel to the ground with the back of the hand facing downwards and the fingertips even with the right side of the chest. HIDARI-KOKUTSU-DACHI MIGI-SHUTO-CHUDAN-UKE should be executed at the end of these movements.





## 10 TENTH MOVEMENT

MIGI-KOKUTSU-DACHI  
HIDARI-SHUTO-CHUDAN-UKE

Slide the left foot forward, in the direction of the front (SHOMEN). At the same time, place the left knife hand at the top and slightly in front of the right shoulder, back of the hand facing outwards, and the right knife hand angled slightly downwards, back of the hand facing upwards. Bring the left knife hand downward to the level of the left shoulder with the left elbow bent at a right angle and at a distance of one fist and a half away from the left side of the body, back of the hand facing slightly upwards. Simultaneously, pull back the right knife hand until it reaches the position of the solar plexus (SUIGETSU). The right knife hand should be parallel to the ground with the back of the hand facing downwards and the fingertips even with the left side of the chest. MIGI-KOKUTSU-DACHI HIDARI-SHUTO-CHUDAN-UKE should be executed at the end of these movements.



## 11 ELEVENTH MOVEMENT

MIGI-ZENKUTSU-DACHI  
SASHO-CHUDAN-OSAE-UKE MIGI-CHUDAN-SHIHON-NUKITE  
KIAI

Drive the hips forward and slide the right foot forward, in the direction of the front (SHOMEN). At the same time, the left forearm leans inward until it becomes parallel to the ground, with the back of the hand facing upwards. Simultaneously, move the right spear hand (SHIHON-NUKITE / TATE-NUKITE) toward the chest level (CHUDAN) passing over the left wrist, with the back of the hand facing to the right, while the back of the left hand brushing under the right arm, moves toward the body until the hand reaches the lower part of the right upper arm. KIAI at the end of this movement. MIGI-ZENKUTSU-DACHI SASHO-CHUDAN-OSAE-UKE MIGI-CHUDAN-SHIHON-NUKITE should be executed at the end of these movements.

Note: In this movement, SHIHON-NUKITE is also called TATE-NUKITE.

Point: The left forearm leans inward until it becomes parallel to the ground with a feeling of pressing downward with the palm of the left hand, the wrist of an opponent punching at the chest level (CHUDAN-ZUKI).





## 12 TWELFTH MOVEMENT

MIGI-KOKUTSU-DACHI  
HIDARI-SHUTO-CHUDAN-UKE

Setting the right leg as the supporting leg, keep the right knee bent and shift the left foot to the right so that the body pivots counter-clockwise. At the same time, place the left knife hand at the top and slightly in front of the right shoulder, back of the hand facing outwards, and the right knife hand angled slightly downwards and toward the left side of the body, back of the hand facing upwards. Bring the left knife hand downward to the level of the left shoulder with the left elbow bent at a right angle and at a distance of one fist and a half away from the left side of the body, back of the hand facing slightly upwards. Simultaneously, pull back the right knife hand until it reaches the position of the solar plexus (SUIGETSU). The right knife hand should be parallel to the ground with the back of the hand facing downwards and the fingertips even with the left side of the chest. MIGI-KOKUTSU-DACHI HIDARI-SHUTO-CHUDAN-UKE should be executed at the end of these movements.



## 13 THIRTEENTH MOVEMENT

HIDARI-KOKUTSU-DACHI  
MIGI-SHUTO-CHUDAN-UKE

Setting the left leg as the supporting leg, slide the right foot forward on an angle. At the same time, place the right knife hand at the top and slightly in front of the left shoulder, back of the hand facing outwards, and the left knife hand angled slightly downwards and toward the right side of the body, back of the hand facing upwards. Bring the right knife hand downward to the level of the right shoulder with the right elbow bent at a right angle and at a distance of one fist and a half away from the right side of the body, back of the hand facing slightly upwards. Simultaneously, pull back the left knife hand until it reaches the position of the solar plexus (SUIGETSU). The left knife hand should be parallel to the ground with the back of the hand facing downwards and the fingertips even with the right side of the chest. HIDARI-KOKUTSU-DACHI MIGI-SHUTO-CHUDAN-UKE should be executed at the end of these movements.





## 14 FOURTEENTH MOVEMENT

HIDARI-KOKUTSU-DACHI  
MIGI-SHUTO-CHUDAN-UKE

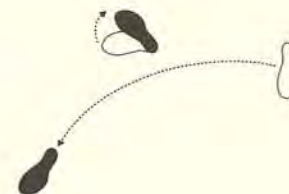
Setting the left leg as the supporting leg, keep the left knee bent and shift the right foot to the right so that the body pivots clockwise. At the same time, place the right knife hand at the top and slightly in front of the left shoulder, back of the hand facing outwards, and the left knife hand angled slightly downwards and toward the right side of the body, back of the hand facing upwards. Bring the right knife hand downward to the level of the right shoulder with the right elbow bent at a right angle and at a distance of one fist and a half away from the right side of the body, back of the hand facing slightly upwards. Simultaneously, pull back the left knife hand until it reaches the position of the solar plexus (SUIGETSU). The left knife hand should be parallel to the ground with the back of the hand facing downwards and the fingertips even with the right side of the chest. HIDARI-KOKUTSU-DACHI MIGI-SHUTO-CHUDAN-UKE should be executed at the end of these movements.



## 15 FIFTEENTH MOVEMENT

MIGI-KOKUTSU-DACHI  
HIDARI-SHUTO-CHUDAN-UKE

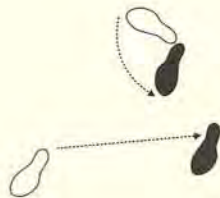
Setting the right leg as the supporting leg, slide the left foot forward on an angle. At the same time, place the left knife hand at the top and slightly in front of the right shoulder, back of the hand facing outwards, and the right knife hand angled slightly downwards and toward the left side of the body, back of the hand facing upwards. Bring the left knife hand downward to the level of the left shoulder with the left elbow bent at a right angle and at a distance of one fist and a half away from the left side of the body, back of the hand facing slightly upwards. Simultaneously, pull back the right knife hand until it reaches the position of the solar plexus (SUIGETSU). The right knife hand should be parallel to the ground with the back of the hand facing downwards and the fingertips even with the left side of the chest. MIGI-KOKUTSU-DACHI HIDARI-SHUTO-CHUDAN-UKE should be executed at the end of these movements.



## 16 SIXTEENTH MOVEMENT

HIDARI-ASHI-ZENKUTSU  
GYAKU-HANMI MIGI-CHUDAN-UCHI-UKE

Setting the right leg as the supporting leg, shift the left foot to the left, in the direction of the back (URA-SHOMEN). At the same time, make a fist with the right hand, passing the right fist under the left elbow and then bring the right forearm upward, using the right elbow as the pivot point, drawing an arc until the fist reaches the front of the right shoulder with the right elbow bent at a right angle. The right elbow ends up at a distance of one fist and a half away from the right side of the body, with the back of the fist facing forward. Simultaneously, make a fist with the left hand, pulling back the left fist, turning the fist outward and brushing the left forearm against the left side of the body until the fist reaches the left hip, with the back of the fist facing downwards. The right shoulder is pushed forward and the left shoulder is pulled backwards as the fists move. The left leg is bent, the right leg is extended, and the distance between the legs is approximately a half of ZENKUTSU-DACHI, forming GYAKU-HANMI. HIDARI-ASHI-ZENKUTSU MIGI-CHUDAN-UCHI-UKE should be executed at the end of these movements.



## 17 SEVENTEENTH MOVEMENT

HIDARI-ASHI-DACHI  
MIGI-CHUDAN-MAE-GERI-KEAGE

Keeping the left leg and both fists position unchanged, shift the weight on the left leg. At the same time, bring the right knee up toward the right elbow and kick in front of the right fist using the ball of the foot (KOSHI) then pull the foot back quickly. HIDARI-ASHI-DACHI MIGI-CHUDAN-MAE-GERI-KEAGE should be executed at the end of these movements.





## 18 EIGHTEENTH MOVEMENT

MIGI-ZENKUTSU-DACHI  
UKEN-MIGI-KOSHI SAKEN-CHUDAN-ZUKI

Landing forward the right foot that has kicked, form MIGI-ZENKUTSU-DACHI. At the same time, pull back the right fist, brushing the right forearm against the right side of the body until the fist reaches the right hip, with the back of the fist facing downwards. Simultaneously, the left fist moves toward the chest level (CHUDAN) brushing the left forearm against the left side of the body, the fist turning inwards as it moves toward the target and ends with the back of the fist facing upwards. UKEN-MIGI-KOSHI SAKEN-CHUDAN-ZUKI should be executed at the end of these movements.

Note: The seventeenth and the eighteenth movements should be done in a continuous motion.



## 19 NINETEENTH MOVEMENT

MIGI-ASHI-ZENKUTSU  
GYAKU-HANMI HIDARI-CHUDAN-UCHI-UKE

While the right fist stays in place, the left fist, from in front of the right hip, moves to the front of the left shoulder, bringing the left forearm upward, using the left elbow as the pivot point, drawing an arc until the

fist reaches the front of the left shoulder, with the left elbow bent at a right angle. At the same time, the left shoulder is pushed forward and the right shoulder is pulled backward, forming GYAKU-HANMI. The left elbow ends up at a distance of one fist and a half away from the left side of the body, with the back of the fist facing forward. The right leg should be pulled back as a natural result of this sequence of movements and the distance between the legs is approximately a half of ZENKUTSU-DACHI. MIGI-ASHI-ZENKUTSU HIDARI-CHUDAN-UCHI-UKE should be executed at the end of these movements.



## 20 TWENTIETH MOVEMENT

MIGI-ASHI-DACHI  
HIDARI-CHUDAN-MAE-GERI-KEAGE

Keeping the right leg and both fists position unchanged, shift the weight on the right leg. At the same time, bring the left knee up toward the left elbow and kick in front of the left fist using the ball of the foot (KOSHI) then pull the foot back quickly. MIGI-ASHI-DACHI HIDARI-CHUDAN-MAE-GERI-KEAGE should be executed at the end of these movements.





## 21 TWENTY-FIRST MOVEMENT

HIDARI-ZENKUTSU-DACHI  
SAKEN-HIDARI-KOSHI UKEN-CHUDAN-ZUKI

Landing forward the left foot that has kicked, form HIDARI-ZENKUTSU-DACHI. At the same time, pull back the left fist, brushing the left forearm against the left side of the body until the fist reaches the left hip, with the back of the fist facing downwards. Simultaneously, the right fist moves toward the chest level (CHUDAN) brushing the right forearm against the right side of the body, the fist turning inwards as it moves toward the target and ends with the back of the fist facing upwards. SAKEN-HIDARI-KOSHI UKEN-CHUDAN-ZUKI should be executed at the end of these movements.

Note: The twentieth and the twenty-first movements should be done in a continuous motion.



## 22 TWENTY-SECOND MOVEMENT

MIGI-ZENKUTSU-DACHI  
MIGI-CHUDAN-MOROTE-UKE

Slide the right foot forward and at the same time bring the right fist in front of the left hip, moving the fist upward drawing an arc until the fist reaches the front of the right shoulder with the right elbow bent at a right angle. The right elbow ends up at a distance of one fist and a half away from the right side of the body, with the back of the fist facing forward. Simultaneously, bring the left fist to the right elbow, the little finger touching the inside of the right elbow, with the back of the fist facing downwards. Both fists move together during this sequence. MIGI-ZENKUTSU-DACHI MIGI-CHUDAN-MOROTE-UKE should be executed at the end of these movements.

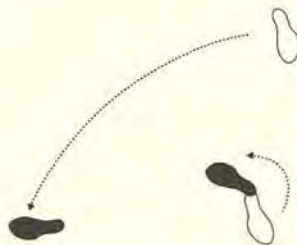




## 23 TWENTY-THIRD MOVEMENT

HIDARI-ZENKUTSU-DACHI  
HIDARI-GEDAN-BARAI

Setting the right leg as the supporting leg, keep the right knee bent and shift the left foot to the right so that the body pivots counter-clockwise. At the same time, place the left fist at the top and slightly in front of the right shoulder, back of the fist facing outwards, and the right fist in front of the left hip, back of the fist facing upwards. Then pull back the right fist, turning the fist outward and brushing the right forearm against the right side of the body until the fist reaches the right hip, with the back of the fist facing downwards. Simultaneously, bring the left fist approximately one fist and a half width above the left knee, with the back of the fist facing upwards. HIDARI-ZENKUTSU-DACHI HIDARI-GEDAN-BARAI should be executed at the end of these movements.



## 24 TWENTY-FOURTH MOVEMENT

MIGI-ZENKUTSU-DACHI  
MIGI-JODAN-AGE-UKE

Open the left fist, placing it slightly above and in front of the forehead, with the back of the fist facing backwards, then move the left elbow inward until the back of the hand faces to the left. At the same time, slide the right foot forward on an angle and bring the right arm outside the left arm forming a cross in front of the chin, with the back of the right fist facing forward. Pull back the left fist, turning the fist outward and

brushing the left forearm against the left side of the body until the fist reaches the left hip, with the back of the fist facing downwards. Simultaneously, the right elbow moves upwards along the line of the right side of the body until it reaches the level of the eyes and the right fist turning inwards ends up above and in front of the forehead. The distance between the right wrist and the forehead is approximately one fist, with the back of the fist facing backwards. The raised right forearm is parallel to the forehead and slightly on an angle. MIGI-ZENKUTSU-DACHI MIGI-JODAN-AGE-UKE should be executed at the end of these movements.



## 25 TWENTY-FIFTH MOVEMENT

MIGI-ZENKUTSU-DACHI  
MIGI-GEDAN-BARAI

Setting the left leg as the supporting leg, slide the right foot toward the right. At the same time, place the right fist at the top and slightly in front of the left shoulder, back of the fist facing outwards, and the left fist in front of the right hip, back of the fist facing upwards. Then, pull the left fist, turning the fist outward and brushing the left forearm against the left side of the body until the fist reaches the left hip, with the back of the fist facing downwards. Simultaneously, bring the right fist approximately one fist and a half width above the right knee, with the back of the fist facing upwards. MIGI-ZENKUTSU-DACHI MIGI-GEDAN-BARAI should be executed at the end of these movements.





## 26 TWENTY-SIXTH MOVEMENT

HIDARI-ZENKUTSU-DACHI  
HIDARI-JODAN-AGE-UKE  
KIAI

Open the right fist, placing it slightly above and in front of the forehead with the back of the fist facing backwards, then move the right elbow inward until the back of the hand faces to the right. At the same time, slide the left foot forward on an angle and bring the left arm outside the right arm forming a cross in front of the chin, with the back of the left fist facing forward. Pull back the right fist, turning the fist outward and brushing the right forearm against the right side of the body until it reaches the right hip, with the back of the fist facing downwards. Simultaneously, the left elbow moves upwards along the line of the left side of the body until the fist reaches the level of the eyes and the left fist turning inwards ends up above and in front of the forehead. The distance between the left wrist and the forehead is approximately one fist, with the back of the fist facing backwards. The raised left forearm is parallel to the forehead and slightly on an angle. KIAI at the end of this movement. HIDARI-ZENKUTSU-DACHI HIDARI-JODAN-AGE-UKE should be executed at the end of these movements.



## NAORE (End Position)

As the right foot stays in place, the left foot moves back, returning to YOI position.



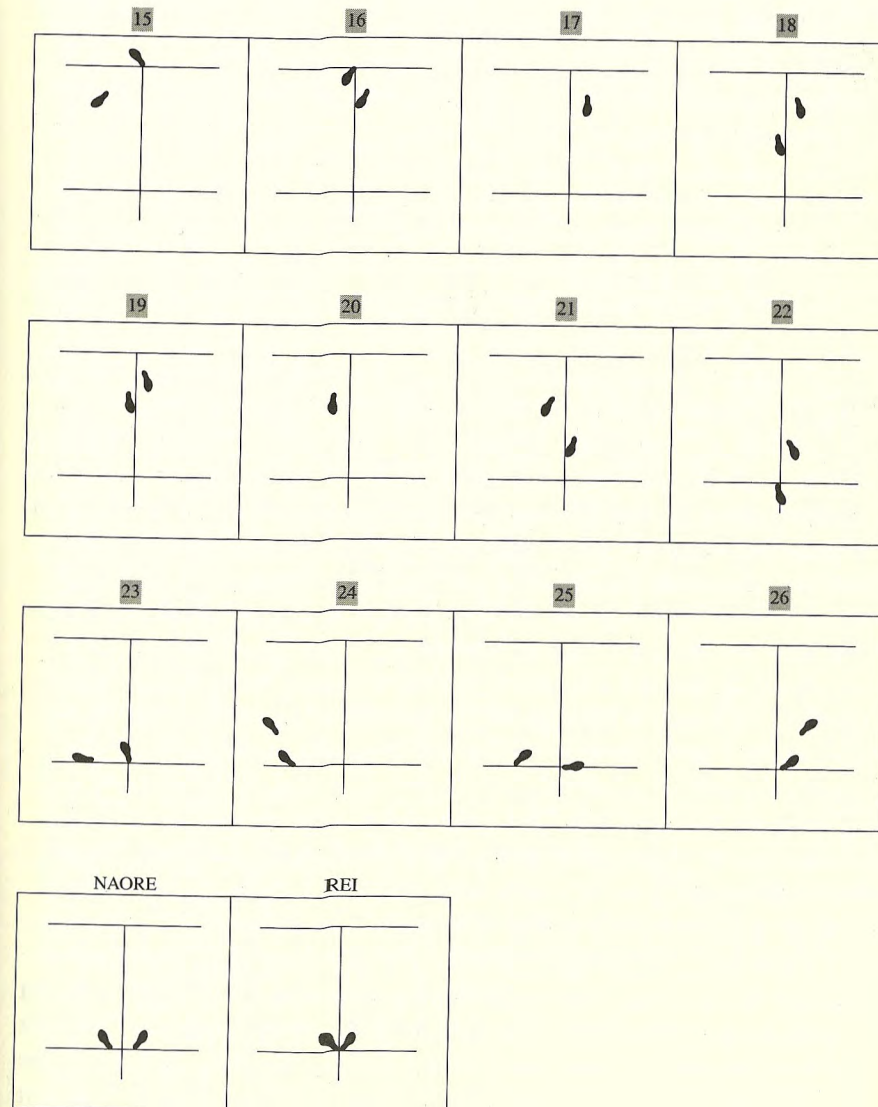
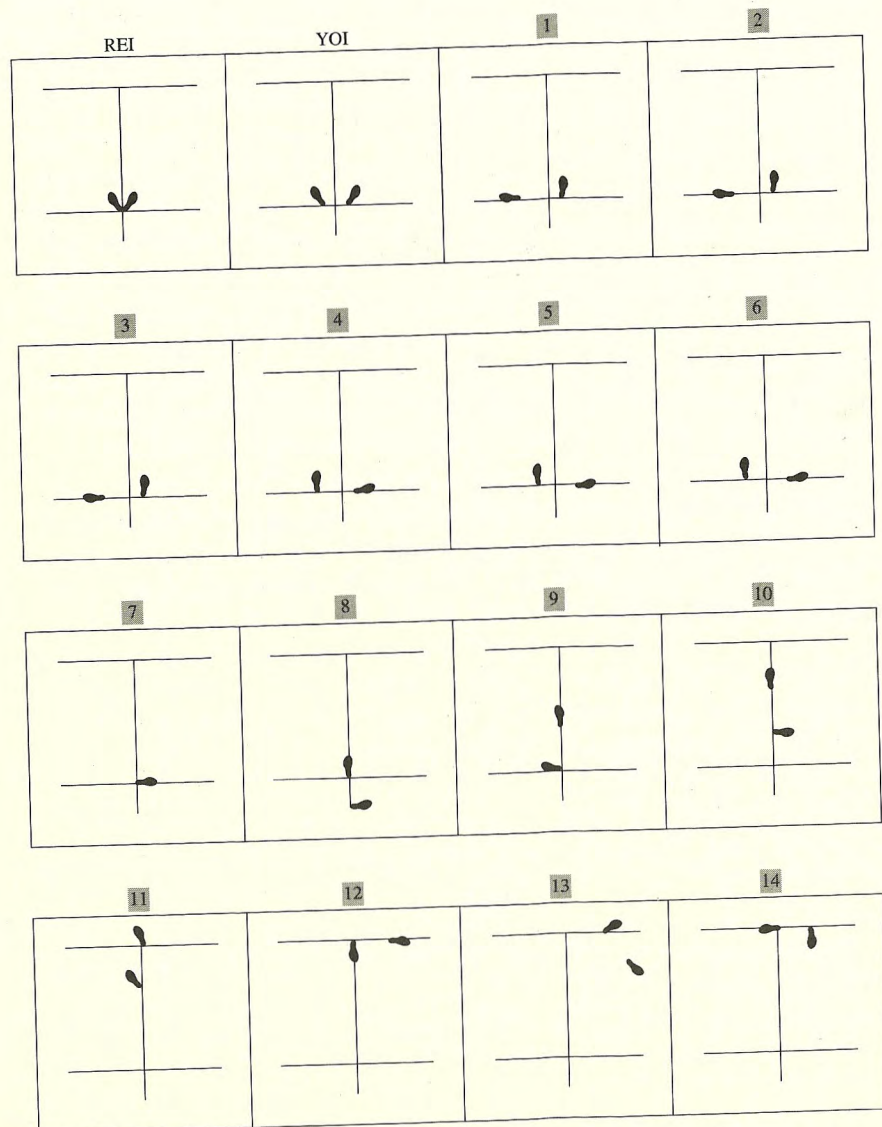
## REI

### MUSUBI-DACHI

Move the left leg first then the right leg to form MUSUBI-DACHI, and bow forward.









## HEIAN SANDAN (20 movements)

### REI

#### MUSUBI-DACHI

Bow forward in MUSUBI-DACHI.



### YOI (Ready Position)

Move the left leg first and then the right leg to form HACHIJI-DACHI. At the same time, make fists with both hands and place them in front of the thighs, with the back of the fists facing forward.



## 1 FIRST MOVEMENT

#### MIGI-KOKUTSU-DACHI HIDARI-SOKUMEN-HIDARI-CHUDAN-UCHI-UKE

Setting the right leg as the supporting leg, slide the left foot to the left. At the same time, cross both forearms in front of the abdomen with the right forearm on top of the left forearm, back of both fists facing upwards. The left fist, from in front of the right hip, moves to the left side of the left shoulder, circling outside the right forearm with the left elbow bent at a right angle and at a distance of one fist and a half away from the left side of the body, back of the fist facing outwards, to the left. Simultaneously,

pull back the right fist, turning the fist outward and brushing the right forearm against the right side of the body until the fist reaches the right hip, with the back of the fist facing downwards. There should be a feeling of both fists prying each other apart. MIGI-KOKUTSU-DACHI HIDARI-SOKUMEN-HIDARI-CHUDAN-UCHI-UKE should be executed at the end of these movements.



## 2 SECOND MOVEMENT

#### HEISOKU-DACHI MIGI-CHUDAN-UCHI-UKE HIDARI-GEDAN-UKE

Keeping the left foot position unchanged, bring the right foot together with the left foot, and form HEISOKU-DACHI. At the same time, bring the right fist to the outside of the left elbow, and in a circular motion raise the right forearm until the right fist reaches the front of the right shoulder with the right elbow bent at a right angle and at a distance of one fist and a half away from the right side of the body, back of the fist facing forward. Simultaneously, place the left fist in front of the right shoulder and bring the left forearm in front of the left side of the body, passing to the inside of the right elbow. The left elbow ends up at a distance of one fist and a half away from the left side of the body, with the back of the fist facing upwards. Both fists move simultaneously, crossing in front of the chest and blocking with a feeling of both fists prying each other apart. MIGI-CHUDAN-UCHI-UKE HIDARI-GEDAN-UKE should be executed at the end of these movements.





### 3 THIRD MOVEMENT

HEISOKU-DACHI

HIDARI-CHUDAN-UCHI-UKE MIGI-GEDAN-UKE

Keeping the stance unchanged, bring the left fist to the outside of the right elbow, and in a circular motion raise the left forearm until the left fist reaches the front of the left shoulder with the left elbow bent at a right angle and at a distance of one fist and a half away from the left side of the body, back of the fist facing forward. At the same time, place the right fist in front of the left shoulder and bring the right forearm in front of the right side of the body, passing to the inside of the left elbow. The right elbow ends up at a distance of one fist and a half away from the right side of the body, with the back of the fist facing upwards. Both fists move simultaneously, crossing in front of the chest and blocking with a feeling of both fists prying each other apart. HIDARI-CHUDAN-UCHI-UKE MIGI-GEDAN-UKE should be executed at the end of these movements.

Note: The second and third movements should be done in a continuous motion.

### 4 FOURTH MOVEMENT

HIDARI-KOKUTSU-DACHI

MIGI-CHUDAN-UCHI-UKE

Setting the left leg as the supporting leg, slide the right foot backward and make a right turn. At the same time, the right fist, from in front of the left hip, moves to the right side of the right shoulder, circling outside the left elbow bent at a right angle and at a distance of one fist and a half away from the right side of the body, with the back of the fist facing outwards, to the right. Simultaneously, pull back the left fist from the front of the right side of the chest, turning the fist outward and brushing the left forearm against the left side of the body until the fist reaches the left hip, with the back of the fist facing downwards. There should be a feeling

of both fists prying each other apart. HIDARI-KOKUTSU-DACHI MIGI-CHUDAN-UCHI-UKE should be executed at the end of these movements.

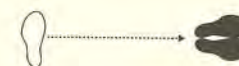


### 5 FIFTH MOVEMENT

HEISOKU-DACHI

HIDARI-CHUDAN-UCHI-UKE MIGI-GEDAN-UKE

Keeping the right foot position unchanged, bring the left foot together with the right foot, and form HEISOKU-DACHI. At the same time, bring the left fist to the outside of the right elbow, and in a circular motion raise the left forearm until the left fist reaches the front of the left shoulder with the left elbow bent at a right angle and at a distance of one fist and a half away from the left side of the body, back of the fist facing forward. Simultaneously, place the right fist in front of the left shoulder and bring the right forearm in front of the right side of the body, passing to the inside of the left elbow. The right elbow ends up at a distance of one fist and a half away from the right side of the body, with the back of the fist facing upwards. Both fists move simultaneously, crossing in front of the chest and blocking with the feeling of both fists prying each other apart. HIDARI-CHUDAN-UCHI-UKE MIGI-GEDAN-UKE should be executed at the end of these movements.





## 6 SIXTH MOVEMENT

HEISOKU-DACHI

MIGI-CHUDAN-UCHI-UKE HIDARI-GEDAN-UKE

Keeping the stance unchanged, bring the right fist to the outside of the left elbow, and in a circular motion raise the right forearm until the right fist reaches the front of the right shoulder with the right elbow bent at a right angle and at a distance of one fist and a half away from the right side of the body, back of the fist facing forward. At the same time, place the left fist in front of the right shoulder and bring the left forearm in front of the left side of the body, passing to the inside of the right elbow. The left elbow ends up at a distance of one fist and a half away from the left side of the body, with the back of the fist facing upwards. Both fists move simultaneously, crossing in front of the chest and blocking with the feeling of both fists prying each other apart. MIGI-CHUDAN-UCHI-UKE HIDARI-GEDAN-UKE should be executed at the end of these movements.

Note: The fifth and the sixth movements should be done in a continuous motion.

## 7 SEVENTH MOVEMENT

MIGI-KOKUTSU-DACHI

HIDARI-CHUDAN-MOROTE-UKE

Setting the right leg as the supporting leg, slide the left foot to the left, in the direction of the front (SHOMEN). At the same time, raise the left forearm, the left fist drawing an arc until it reaches the front of the left shoulder with the left elbow bent at a right angle and at a distance of one fist and a half away from the left side of the body, back of the fist facing forward. Simultaneously, bring the right fist to the left elbow, the little finger touching the inside of the left elbow, with the back of the fist facing downwards. Both fists move together during this sequence. MIGI-KOKUTSU-DACHI HIDARI-CHUDAN-MOROTE-UKE should be executed at the end of these movements.





## 8 EIGHTH MOVEMENT

MIGI-ZENKUTSU-DACHI

SASHO-CHUDAN-OSAE-UKE MIGI-CHUDAN-SHIHON-NUKITE

Slide the right foot forward, in the direction of the front (SHOMEN). At the same time, opening the left fist, the left forearm leans inward until it becomes parallel to the ground, with the back of the hand facing upwards. Simultaneously, move the right spear hand (SHIHON-NUKITE / TATE-NUKITE) toward the chest level (CHUDAN) passing over the left wrist, with the back of the right hand facing to the right, while the back of the left hand brushing under the right arm, moves toward the body until the hand reaches the lower part of the right upper arm. MIGI-ZENKUTSU-DACHI SASHO-CHUDAN-OSAE-UKE MIGI-CHUDAN-SHIHON-NUKITE should be executed at the end of these movements.

Note: In this movement, SHIHON-NUKITE is also called TATE-NUKITE.

Point: The left forearm leans inward until it becomes parallel to the ground, with a feeling of pressing downward with the palm of the left hand, the wrist of an opponent punching at the chest level (CHUDAN-ZUKI).



## 9 NINTH MOVEMENT

KIBA-DACHI

HIDARI-KENTSUI-CHUDAN-UCHI-MAWASHI-UCHI

UKEN-MIGI-KOSHI

Turning the right arm inward, set the right leg as the supporting leg and move the left foot forward, in the direction of the front (SHOMEN), passing outside the right leg. At the same time, as the right hand folds behind the back, the body pivots counter-clockwise, forming KIBA-DACHI. Simultaneously, as the body rotates, the left fist moves from in front of the right shoulder drawing an arc toward the left side of the body, with the back of the fist facing upwards. The right fist ends up at the right hip, with the back of the fist facing downwards. HIDARI-KENTSUI-CHUDAN-UCHI-MAWASHI-UCHI UKEN-MIGI-KOSHI should be executed at the end of these movements.

Point: Turn the right arm inward, as if the arm is being grabbed and twisted by an opponent.





## 10 TENTH MOVEMENT

MIGI-ZENKUTSU-DACHI  
MIGI-CHUDAN-OI-ZUKI  
KIAI

Setting the left leg as the supporting leg, rotate the hips to the left and slide the right foot to the left, in the direction of the front (SHOMEN). At the same time, pull back the left fist, turning the fist outward and brushing the left forearm against the left side of the body until the fist reaches the left hip, with the back of the fist facing downwards. Simultaneously, the right fist moves toward the chest level (CHUDAN) brushing the right forearm against the right side of the body, the fist turning inwards as it moves toward the target and ends with the back of the fist facing upwards. KIAI at the end of this movement. MIGI-ZENKUTSU-DACHI MIGI-CHUDAN-OI-ZUKI should be executed at the end of these movements.

Note: The ninth and the tenth movements should be done in a continuous motion.



## 11 ELEVENTH MOVEMENT

HEISOKU-DACHI  
RYOKEN-RYOKOSHI-KAMAE

Setting the right leg as the supporting leg, bring the left foot together with the right foot, rotate the body counter-clockwise until the body faces the opposite direction and form HEISOKU-DACHI. At the same time, both fists come to rest on each side of the hips, with the elbows firmly planted and the back of both fists facing forward. RYOKEN-RYOKOSHI-KAMAE should be executed at the end of these movements.

Note: The movements of the face, hands and feet should be executed together, slowly.





## 12 TWELFTH MOVEMENT

MIGI-ASHI-FUMIKOMI KIBA-DACHI MIGI-FURI-ENPI

Keeping the upper body unmoving and both fists firmly planted on the hips, bend the right knee tucking it into the body, and lift the knee high in front of the right side of the chest, pulling the right elbow slightly backwards to get a rebound effect. Stomp the right foot down forward and form KIBA-DACHI, looking right, in the direction of the back (URA-SHOMEN). As the right foot firmly lands, rotate the hips to the left, keeping the upper body and arms tightly moving as one unit. MIGI-FURI-ENPI should be executed at the end of these movements.

- Reference Point: 1. The foot's stomping motion is intended to break the opponent's thigh while simultaneously attacking the solar plexus (SUIGETSU) with the right elbow. ( KARATE-DO KYOHAN )
2. TAISOKU-UKE with the elbow. ( BEST KARATE )



## 13 THIRTEENTH MOVEMENT

KIBA-DACHI

MIGI-URAKEN-MIGI-SOKUMEN-TATE-MAWASHI-UCHI

Keeping the stance and the left fist position unchanged, set the right elbow as the pivot point, and strike, moving the right fist, drawing a vertical arc toward the right side of the body as if brushing the right fist against the right shoulder, with the back of the fist facing downwards. MIGI-URAKEN-MIGI-SOKUMEN-TATE-MAWASHI-UCHI should be executed at the end of these movements. Then, immediately pull back the right fist, reversing the same motion.

- Reference Point: 1. When the elbow is kept slightly bent and the fist is at the level of the shoulder, the back of the fist strikes the opponent at the area just above the upper lip (JINCHU). ( KARATE-DO KYOHAN )
2. JINCHU is the area just below the nose, precisely the junction where the maxillary bones join with the cartilage of the nose. ( BEST KARATE )



## 14 FOURTEENTH MOVEMENT

HIDARI-ASHI-FUMIKOMI KIBA-DACHI HIDARI-FURI-ENPI

Keeping the hips leveled and both fists firmly planted on the hips, bend the left knee tucking it into the body, and lift the knee high in front of the left side of the chest, pulling the left elbow slightly backwards to get a rebound effect. Stomp the left foot down forward and form KIBA-DACHI, looking left, in the direction of the back (URA-SHOMEN). As the left foot firmly lands, rotate the hips to the right, keeping the upper body and arms tightly moving as one unit. HIDARI-FURI-ENPI should be executed at the end of these movements.



## 15 FIFTEENTH MOVEMENT

KIBA-DACHI  
HIDARI-URAKEN-HIDARI-SOKUMEN-TATE-MAWASHI-UCHI

Keeping the stance and the right fist position unchanged, set the left elbow as the pivot point, and strike, moving the left fist, drawing a vertical arc toward the left side of the body, as if brushing the left fist against the left shoulder, with the back of the fist facing downwards. HIDARI-URAKEN-HIDARI-SOKUMEN-TATE-MAWASHI-UCHI should be executed at the end of these movements. Then, immediately pull back the left fist, reversing the same motion.

## 16 SIXTEENTH MOVEMENT

MIGI-ASHI-FUMIKOMI KIBA-DACHI MIGI-FURI-ENPI

Keeping the upper body unmoving and both fists firmly planted on the hips, bend the right knee tucking it into the body, and lift the knee high in front of the right side of the chest, pulling the right elbow slightly backwards to get a rebound effect. Stomp the right foot down forward and form KIBA-DACHI, looking right, in the direction of the back (URA-SHOMEN). As the right foot firmly lands, rotate the hips to the left, keeping the upper body and arms tightly moving as one unit. MIGI-FURI-ENPI should be executed at the end of these movements.



## 17 SEVENTEENTH MOVEMENT

KIBA-DACHI  
MIGI-URAKEN-MIGI-SOKUMEN-TATE-MAWASHI-UCHI

Keeping the stance and the left fist position unchanged, set the right elbow as the pivot point, and strike, moving the right fist drawing a vertical arc toward the right side of the body, as if brushing the right fist against the right shoulder, with the back of the fist facing downwards. MIGI-URAKEN-MIGI-SOKUMEN-TATE-MAWASHI-UCHI should be executed at the end of these movements. Then, immediately pull back the right fist, reversing the same motion.



## 18 EIGHTEENTH MOVEMENT

HIDARI-ZENKUTSU-DACHI  
HIDARI-CHUDAN-OI-ZUKI

Open the right fist, with the back of the fist facing upwards. Setting the right leg as the supporting leg, rotate the hip to the right and slide the left foot to the right, in the direction of the back (URA-SHOMEN). At the same time, pull back the right fist, turning the fist outward and brushing the right forearm against the right side of the body until the fist reaches the right hip, with the back of the fist facing downwards. Simultaneously, the left fist moves toward the chest level (CHUDAN) brushing the left forearm to the left side of the body, the fist turning inwards as it moves toward the target and ends with the back of the fist facing upwards. HIDARI-ZENKUTSU-DACHI HIDARI-CHUDAN-OI-ZUKI should be executed at the end of these movements.

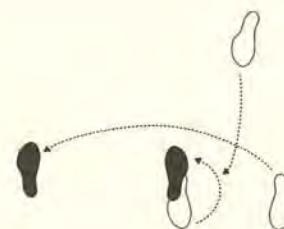
Point: Open the right fist as if grabbing and pulling an opponent close to the body.



## 19 NINETEENTH MOVEMENT

KIBA-DACHI  
UKEN-HIDARI-KATA-UE-KOHO-TSUKIAGE  
HIDARI-USHIRO-ENPI

Keeping the left foot position unchanged, the right foot moves forward placing itself alongside the left foot, hip width apart. Shift the left foot to the right and pivot on the right foot so that the body moves counter-clockwise, and facing the direction of the front (SHOMEN), form KIBA-DACHI. At the same time, the right fist moves toward slightly above the left shoulder, in a large swinging motion, brushing the right forearm against the right side of the body and keeping the right elbow bent, with the back of the fist facing upwards. Simultaneously, pull back the left fist and pull back fully the left elbow, turning the fist outward and brushing the left forearm against the left side of the body until the fist reaches the left hip, with the back of the fist facing downwards. Look in the direction of the front (SHOMEN). UKEN-HIDARI-KATA-UE-KOHO-TSUKIAGE HIDARI-USHIRO-ENPI should be executed at the end of these movements.





## 20 TWENTIETH MOVEMENT

KIBA-DACHI

MIGI-E-YORI-ASHI SAKEN-MIGI-KATA-UE-KOHO-TSUKIAGE

MIGI-USHIRO-ENPI

KIAI

Keeping the stance unchanged, look in the direction of the front (SHOMEN) and use the left foot as the point of propulsion sliding both feet together to the right (MIGI-E-YORI-ASHI). At the same time, the left fist moves toward slightly above the right shoulder, in a large swinging motion, brushing the left forearm against the left side of the body and keeping the left elbow bent, with the back of the fist facing upwards. Simultaneously, pull back the right fist and pull back fully the right elbow, turning the fist outward and brushing the right forearm against the right side of the body until the fist reaches the right hip, with the back of the fist facing downwards. KIAI at the end of this movement. SAKEN-MIGI-KATA-UE-KOHO-TSUKIAGE MIGI-USHIRO-ENPI should be executed at the end of these movements.

Reference Point: YORI-ASHI is executed by tensing the left foot and using it as the point of propulsion to slide both feet to the right, thus the position is shifted without altering the stance. MIGI-E reflects the direction, namely to the right. ( KARATE-DO KYOHAN )



## NAORE (End Position)

As the left foot stays in place, the right foot moves slightly to the left, and straightening the knees, bring both fists back downwards until the fists end in front of the thighs, returning to YOI position.



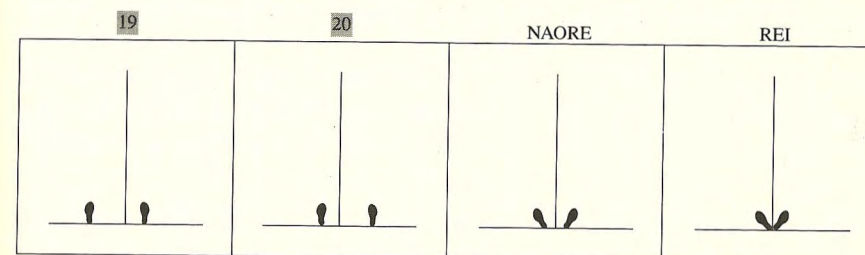
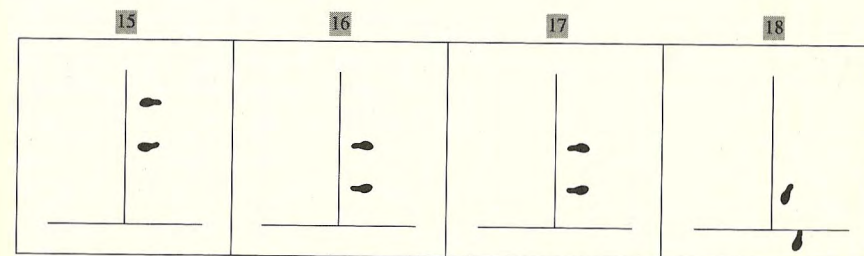
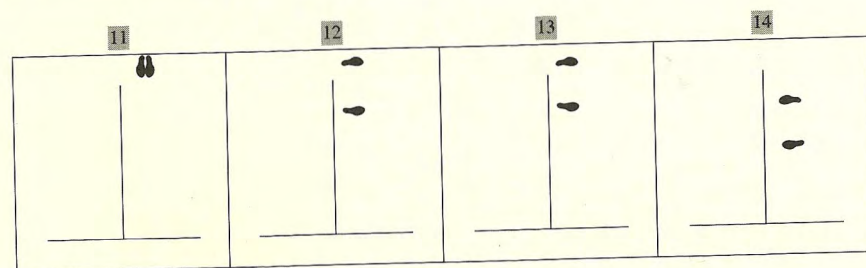
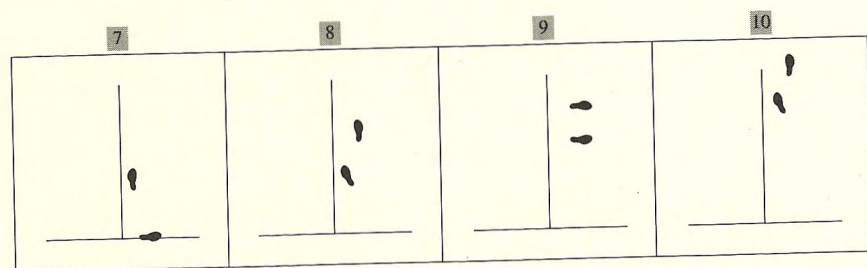
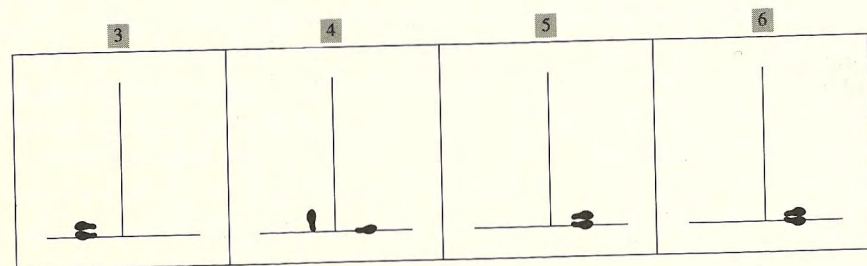
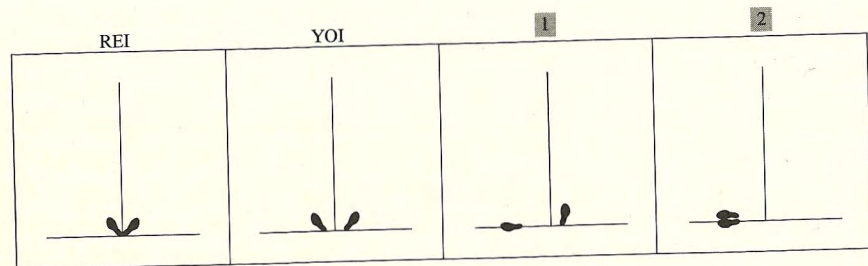
## REI

MUSUBI-DACHI

Move the left leg first then the right leg to form MUSUBI-DACHI, and bow forward.









# HEIAN YONDAN (27 movements)

## REI

### MUSUBI-DACHI

Bow forward in MUSUBI-DACHI.



## YOI (Ready Position)

Move the left leg first and then the right leg to form HACHIJI-DACHI. At the same time, make fists with both hands and place them in front of the thighs, with the back of the fists facing forward.



## 1 FIRST MOVEMENT

### MIGI-KOKUTSU-DACHI

### HIDARI-HAIWAN-HIDARI-SOKUMEN-JODAN-YOKO-UKE

### MIGI-ZENWAN-HITAI-MAE-YOKO-KAMAE

Setting the right leg as the supporting leg, slide the left foot to the left. At the same time, open both fists into knife hand and drawing an arc, slowly bring upward both arms to form a rectangle, with the four extended fingers and the bent thumb held tightly together and the palms and wrists kept straight. The left forearm rises vertically to the left side of the face (JODAN), the left elbow positioned at the level of the left shoulder, with the back of the knife hand facing backwards. The right arm moves upwards until it reaches the front of the forehead, the right elbow positioned at the level of the right ear, with the back of the knife hand facing backwards. MIGI-KOKUTSU-DACHI HIDARI-HAIWAN-HIDARI-SOKUMEN-JODAN-YOKO-UKE MIGI-ZENWAN-HITAI-MAE-YOKO-KAMAE should be executed at the end of these movements.

Note: The hands and feet, from start to finish, should be moving together, slowly.





## 2 SECOND MOVEMENT

HIDARI-KOKUTSU-DACHI  
MIGI-HAIWAN-MIGI-SOKUMEN-JODAN-YOKO-UKE  
HIDARI-ZENWAN-HITAI-MAE-YOKO-KAMAE

Keeping the feet position unchanged, look to the right and shift the weight on the left leg turning the feet clockwise. At the same time, drawing an arc with the hands positioned still in knife hand, slowly bring up both arms, from angled downwards to the left to angled upwards to the right to form a rectangle. The right forearm rises vertically to the right side of the face (JODAN), the right elbow positioned at the level of the right shoulder, with the back of the knife hand facing backwards. The left arm moves upwards until it reaches the front of the forehead, the left elbow at the level of the left ear, with the back of the knife hand facing backwards. HIDARI-KOKUTSU-DACHI MIGI-HAIWAN-MIGI-SOKUMEN-JODAN-YOKO-UKE HIDARI-ZENWAN-HITAI-MAE-YOKO-KAMAE should be executed at the end of these movements.

Note: The hands and feet, from start to finish, should be moving together, slowly.



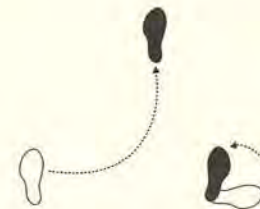
## 3 THIRD MOVEMENT

HIDARI-ZENKUTSU-DACHI  
GEDAN-KOSA-UKE

Setting the right leg as the supporting leg, slide the left foot forward, in the direction of the front (SHOMEN). At the same time, make fists with both hands and cross the wrists in front of the right shoulder keeping the elbows relaxed, with the left fist outside the right fist, back of the left fist facing forward and back of the right fist facing outwards, to the right. Firmly extend downwards both fists in front of the lower part of the abdomen, with the right fist on top of the left fist, back of the fists facing each other. As the slightly wider HIDARI-ZENKUTSU-DACHI is formed, keep the hips leveled low and the lower abdomen pushed forward. HIDARI-ZENKUTSU-DACHI GEDAN-KOSA-UKE should be executed at the end of these movements.

Point: Firmly extend downwards both fists in front of the lower part of the abdomen, with the right fist on top of the left fist, blocking the opponent's kicking leg in the shin near the ankle, as soon as the kick is initiated.

Reference Point: RYOKEN-GEDAN-JUJI-UKE. ( BEST KARATE )





#### 4 FOURTH MOVEMENT

HIDARI-KOKUTSU-DACHI  
MIGI-CHUDAN-MOROTE-UKE

Slide the right foot forward, in the direction of the front (SHOMEN), and at the same time bring the right fist in front of the left hip, moving the fist up drawing an arc until the fist reaches the front of the right shoulder with the right elbow bent at a right angle. The right elbow ends up at a distance of one fist and a half away from the right side of the body, with the back of the fist facing forward. Simultaneously, bring the left fist to the right elbow, the little finger touching the inside of the right elbow, with the back of the fist facing downwards. Both fists move together during this sequence. HIDARI-KOKUTSU-DACHI MIGI-CHUDAN-MOROTE-UKE should be executed at the end of these movements.



#### 5 FIFTH MOVEMENT

MIGI-ASHI-DACHI  
RYOKEN-MIGI-KOSHI-KAMAE  
HIDARI-ASHI-URA-MIGI-HIZA-YOKO

Looking to the left, shift the weight on the right leg and with the knee slightly bent, lift the left leg until the sole of the left foot touches the inner side of the right knee lightly, bending fully the left ankle and pointing the left knee to the left. At the same time, bring the left fist to the right hip, placing the left fist on top of the right fist, with the back of the left fist facing forward, and the back of the right fist facing downwards. MIGI-ASHI-DACHI RYOKEN-MIGI-KOSHI-KAMAE HIDARI-ASHI-URA-MIGI-HIZA-YOKO should be formed at the end of these movements.





## 6 SIXTH MOVEMENT

MIGI-ASHI-DACHI  
HIDARI-URAKEN-JODAN-YOKO-MAWASHI-UCHI  
HIDARI-SOKUTO-CHUDAN-YOKO-GERI-KEAGE

Keeping the stance unchanged, simultaneously, the left back fist strikes at the left side of the face (JODAN) and the outside edge of the left foot at the left side of the chest (CHUDAN). HIDARI-URAKEN-JODAN-YOKO-MAWASHI-UCHI HIDARI-SOKUTO-CHUDAN-YOKO-GERI-KEAGE should be executed at the end of these movements. The left fist remains in place while the left foot that has kicked is quickly pulled back to the inner side of the right knee.

## 7 SEVENTH MOVEMENT

HIDARI-ZENKUTSU-DACHI  
SASHO-NI-MIGI-MAE-ENPI

Landing the left foot to the left, form HIDARI-ZENKUTSU-DACHI. At the same time, opening the left fist, the right fist moves forward, brushing the right forearm against the right side of the body and turning inwards as the elbow moves in front of the chest. The right elbow strikes, hitting the left hand, with the back of the right fist facing upwards. The right fist ends up touching the left side of the chest, at the nipple level. SASHO-NI-MIGI-MAE-ENPI should be executed at the end of these movements.

Note: The fifth, the sixth and the seventh movements should be done quickly, in a continuous motion.  
SASHO-NI reflects where the strike is directed, namely to the palm of the left hand.

Point: Open the left fist as if grabbing and pulling an opponent close to the body.



## 8 EIGHTH MOVEMENT

HIDARI-ASHI-DACHI  
RYOKEN-HIDARI-KOSHI-KAMAE  
MIGI-ASHI-URA-HIDARI-HIZA-YOKO

Looking to the right, slide the left foot half a step inward lifting the right leg until the sole of the right foot touches the inner side of the left knee lightly, bending fully the right ankle and pointing the right knee to the right. At the same time, bring the right fist to the left hip, placing the right fist on top of the left fist, with the back of the right fist facing forward and the back of the left fist facing downwards. HIDARI-ASHI-DACHI RYOKEN-HIDARI-KOSHI-KAMAE MIGI-ASHI-URA-HIDARI-HIZA-YOKO should be formed at the end of these movements.





## 9 NINTH MOVEMENT

HIDARI-ASHI-DACHI  
MIGI-URAKEN-JODAN-YOKO-MAWASHI-UCHI  
MIGI-SOKUTO-CHUDAN-YOKO-GERI-KEAGE

Keeping the stance unchanged, simultaneously, the right back fist strikes at the right side of the face (JODAN) and the outside edge of the right foot at the right side of the chest (CHUDAN). MIGI-URAKEN-JODAN-YOKO-MAWASHI-UCHI MIGI-SOKUTO-CHUDAN-YOKO-GERI-KEAGE should be executed at the end of these movements. The right fist remains in place while the right foot that has kicked is quickly pulled back to the inner side of the left knee.

## 10 TENTH MOVEMENT

MIGI-ZENKUTSU-DACHI  
USHO-NI-HIDARI-MAE-ENPI

Landing the right foot to the right, form MIGI-ZENKUTSU-DACHI. At the same time, opening the right fist, the left fist moves forward, brushing the left forearm against the left side of the body and turning inwards as the elbow moves in front of the chest. The left elbow strikes, hitting the right hand, with the back of the left fist facing upwards. The left fist ends up touching the right side of the chest, at the nipple level. USHO-NI-HIDARI-MAE-ENPI should be executed at the end of these movements.

Note: The eighth, the ninth and the tenth movements should be done quickly, in a continuous motion  
USHO-NI reflects where the strike is directed, namely to the palm of the right hand.

Point: Open the right fist as if grabbing and pulling an opponent close to the body.



## 11 ELEVENTH MOVEMENT

HIDARI-HIZAKUTSU  
HIDARI-SHUTO-SAHO-GEDAN-BARAI-SASHO-JODAN-UKE  
MIGI-SHUTO-JODAN-SOTO-MAWASHI-UCHI

Keeping the feet position unchanged, sweep along the lower part of the left side of the abdomen (GEDAN) toward the direction of the front (SHOMEN) with the left knife hand, and place the right knife hand in front of the forehead with the back of the hand as if touching the forehead. As the hips rotate counter-clockwise, the right knife hand, drawing an arc in the direction of the front, strikes at the face level (JODAN), extending the right arm toward the target, with the back of the hand facing downwards. At the same time, point the toes to the left, bend the left knee and extend the right knee, forming HIDARI-HIZAKUTSU. Simultaneously, bring up the left opened hand in a circular motion to the forehead, with the back of the hand facing backwards. Both hands are rotating simultaneously, from the beginning to the end. SASHO-JODAN-UKE MIGI-SHUTO-JODAN-SOTO-MAWASHI-UCHI should be executed at the end of these movements.





## 12 TWELFTH MOVEMENT

HIDARI-ASHI-DACHI  
MIGI-JODAN-MAE-GERI-KEAGE

Keeping both hands and the left foot position unchanged, shift the hips above the left foot and lift the right knee tucking it under the right upper arm, kicking upwards to the face level (JODAN) in front of the right hand with the ball of the foot (KOSHI) then pull the foot back quickly. HIDARI-ASHI-DACHI MIGI-JODAN-MAE-GERI-KEAGE should be executed at the end of these movements.



## 13 THIRTEENTH MOVEMENT

MIGI-ASHI-MAE-KOSA-DACHI  
MIGI-URAKEN-TATE-MAWASHI-UCHI  
SAKEN-HIDARI-KOSHI  
KIAI

Keeping the foot that has kicked tucked in, extend the left arm in front of the chin with the back of the hand facing upwards, pulling the right fist toward the chest with the back of the fist facing forward, and take a leaping step forward, in the direction of the front (SHOMEN). Bend the right knee to support the weight as the right foot lands, placing the left foot behind the heel of the right foot so that the legs are crossed and form MIGI-ASHI-MAE-KOSA-DACHI. At the same time, make a fist with the left hand, and bring the fist back toward the left hip, with the back of the fist facing downwards. The right fist moves upwards, drawing a vertical arc from in front of the chest and ending in front of the area just above the upper lip (JINCHU), with a feeling of the right fist chasing

after the left hand. KIAI at the end of this movement. MIGI-URAKEN-TATE-MAWASHI-UCHI SAKEN-HIDARI-KOSHI should be executed at the end of these movements.

Point: Make a fist with the left hand, and bring the fist back toward the left hip as if grabbing and pulling an opponent close to the body.

Reference Point: Take one and a half leaping step forward.  
( BEST KARATE )





## 14 FOURTEENTH MOVEMENT

MIGI-KOKUTSU-DACHI  
RYOKEN-CHUDAN-KAKIWAKE-UKE

Setting the right leg as the supporting leg, the body pivots counter-clockwise sliding the left foot to the left on an angle, from positioned behind the right foot. At the same time, crossing both forearms in front of the chest, pull them away from each other with the elbows bent at a right angle and at a distance of one fist and a half away from each side of the body. The fists should be positioned approximately one shoulder width apart, with the back of each fist facing outwards. MIGI-KOKUTSU-DACHI RYOKEN-CHUDAN-KAKIWAKE-UKE should be executed at the end of these movements.

Note: These movements should be done slowly and powerfully with a feeling of dynamic tension.

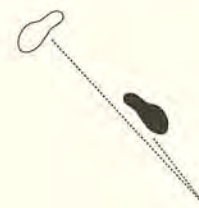
Reference Point: As soon as the arms are crossed, (with the right fist on top of the left fist and the back of both hands facing outwards), pull them away from each other.  
( KARATE-DO KYOHAN )



## 15 FIFTEENTH MOVEMENT

HIDARI-ASHI-DACHI  
MIGI-JODAN-MAE-GERI-KEAGE

Keeping both hands and the left foot position unchanged, bend the left knee and shift the hips above the left foot tightening the underside of the arms. At the same time, lift the right knee high, tucking it in front of the chest, kicking upwards to the face level (JODAN) between the fists using the ball of the foot (KOSHI) then pull the foot back quickly. HIDARI-ASHI-DACHI MIGI-JODAN-MAE-GERI-KEAGE should be executed at the end of these movements.





## 16 SIXTEENTH MOVEMENT

MIGI-ZENKUTSU-DACHI  
UKEN-CHUDAN-ZUKI SAKEN-HIDARI-KOSHI

Landing forward the foot that has kicked, form MIGI-ZENKUTSU-DACHI. At the same time, the right fist, from KAKIWAKE-UKE position, moves toward the chest level (CHUDAN), the right forearm turning inwards as it moves toward the target and ends with the back of the fist facing upwards. Simultaneously, pull back the left fist, from KAKIWAKE-UKE position, turning the fist outward and brushing the left forearm against the left side of the body until the fist reaches the left hip, with the back of the fist facing downwards. UKEN-CHUDAN-ZUKI SAKEN-HIDARI-KOSHI should be executed at the end of these movements.



## 17 SEVENTEENTH MOVEMENT

MIGI-ZENKUTSU-DACHI  
SAKEN-CHUDAN-ZUKI  
UKEN-MIGI-KOSHI

Keeping the whole body position unchanged, pull back the right fist, turning the fist outward and brushing the right forearm against the right side of the body until the fist reaches the right hip, with the back of the fist facing downwards. At the same time, the left fist moves toward the chest level (CHUDAN) brushing the left forearm against the left side of the body, the fist turning inwards as it moves toward the target and ends with the back of the fist facing upwards. SAKEN-CHUDAN-ZUKI UKEN-MIGI-KOSHI should be executed at the end of these movements.

Note: The sixteenth and the seventeenth movements should be done in a rapid successive motion called REN-ZUKI



## 18 EIGHTEENTH MOVEMENT

HIDARI-KOKUTSU-DACHI  
RYOKEN-CHUDAN-KAKIWAKE-UKE

Setting the left leg as the supporting leg, shift the right foot to the right on an angle. At the same time, cross both forearms in front of the chest and pull them away from each other, with the elbows bent at a right angle and at a distance of one fist and a half away from each side of the body. The fists should be positioned approximately one shoulder width apart, with the back of each fist facing outwards. HIDARI-KOKUTSU-DACHI RYOKEN-CHUDAN-KAKIWAKE-UKE should be executed at the end of these movements.

Note: These movements should be done slowly and powerfully with a feeling of dynamic tension.

Reference Point: As soon as the arms are crossed, (with the right fist on top of the left fist and the back of both hands facing outwards), pull them away from each other.  
( KARATE-DO KYOHAN )



## 19 NINETEENTH MOVEMENT

MIGI-ASHI-DACHI  
HIDARI-JODAN-MAE-GERI-KEAGE

Keeping both hands and the right foot position unchanged, bend the right knee and shift the hips above the right foot tightening the underside of the arms. At the same time, lift the left knee high, tucking it in front of the chest, kicking upwards to the face level (JODAN) between the fists using the ball of the foot (KOSHI) then pull the foot back quickly. MIGI-ASHI-DACHI HIDARI-JODAN-MAE-GERI-KEAGE should be executed at the end of these movements.





## 20 TWENTIETH MOVEMENT

HIDARI-ZENKUTSU-DACHI  
SAKEN-CHUDAN-ZUKI  
UKEN-MIGI-KOSHI

Landing forward the foot that has kicked, form HIDARI-ZENKUTSU-DACHI. At the same time, the left fist, from KAKIWAKE-UKE position, moves toward the chest level (CHUDAN), the left forearm turning inwards as it moves toward the target and ends with the back of the fist facing upwards. Simultaneously, pull back the right fist, from KAKIWAKE-UKE position, turning the fist outward and brushing the right forearm against the right side of the body until the fist reaches the right hip, with the back of the fist facing downwards. SAKEN-CHUDAN-ZUKI UKEN-MIGI-KOSHI should be executed at the end of these movements.



## 21 TWENTY-FIRST MOVEMENT

HIDARI-ZENKUTSU-DACHI  
UKEN-CHUDAN-ZUKI  
SAKEN-HIDARI-KOSHI

Keeping the whole body position unchanged, pull back the left fist, turning the fist outward and brushing the left forearm against the left side of the body until the fist reaches the left hip, with the back of the fist

facing downwards. At the same time, the right fist moves toward the chest level (CHUDAN) brushing the right forearm against the right side of the body, the fist turning inwards as it moves toward the target and ends with the back of the fist facing upwards. UKEN-CHUDAN-ZUKI SAKEN-HIDARI-KOSHI should be executed at the end of these movements.

Note: The twentieth and the twenty-first movements should be done in a rapid successive motion called REN-ZUKI.

## 22 TWENTY-SECOND MOVEMENT

MIGI-KOKUTSU-DACHI  
HIDARI-CHUDAN-MOROTE-UKE

Setting the right leg as the supporting leg, shift the left foot to the left, in the direction of the back (URA-SHOMEN). At the same time, bring the left fist in front of the right hip, moving the fist upward drawing an arc until the fist reaches the front of the left shoulder with the left elbow bent at a right angle. The left elbow ends up at a distance of one fist and a half away from the left side of the body, with the back of the fist facing forward. Simultaneously, bring the right fist to the left elbow, the little finger touching the inside of the left elbow, with the back of the fist facing downwards. Both fists move together during this sequence. MIGI-KOKUTSU-DACHI HIDARI-CHUDAN-MOROTE-UKE should be executed at the end of these movements.





## 23 TWENTY-THIRD MOVEMENT

HIDARI-KOKUTSU-DACHI  
MIGI-CHUDAN-MOROTE-UKE

Slide the right foot forward, in the direction of the back (URA-SHOMEN), and at the same time bring the right fist in front of the left hip, moving the fist upward drawing an arc until the fist reaches the front of the right shoulder with the right elbow bent at a right angle. The right elbow ends up at a distance of one fist and a half away from the right side of the body with the back of the fist facing forward. Simultaneously, bring the left fist to the right elbow, the little finger touching the inside of the right elbow, with the back of the fist facing downwards. Both fists move together during this sequence. HIDARI-KOKUTSU-DACHI MIGI-CHUDAN-MOROTE-UKE should be executed at the end of these movements.



## 24 TWENTY-FOURTH MOVEMENT

MIGI-KOKUTSU-DACHI  
HIDARI-CHUDAN-MOROTE-UKE

Slide the left foot forward, in the direction of the back (URA-SHOMEN), and at the same time bring the left fist in front of the right hip, moving the fist upward drawing an arc until the fist reaches the front of the left shoulder with the left elbow bent at a right angle. The left elbow ends up at a distance of one fist and a half away from the left side of the body, with the back of the fist facing forward. Simultaneously, bring the right fist to the left elbow, the little finger touching the inside of the left elbow, with the back of the fist facing downwards. Both fists move together during this sequence. MIGI-KOKUTSU-DACHI HIDARI-CHUDAN-MOROTE-UKE should be executed at the end of these movements.





## 25 TWENTY-FIFTH MOVEMENT

HIDARI-ASHI-DACHI  
MIGI-HIZA-TSUCHI RYOKEN-MIGI-HIZA-RYOGAWA  
KIAI

Open both hands and raise them in front of the face with the palm of both hands facing each other. Taking support on the left leg, make fists with both hands, and bring firmly the fists downward while the right knee is lifted high. The fists should be positioned on each side of the knee, with the back of the fists facing outwards. KIAI at the end of this movement. HIDARI-ASHI-DACHI MIGI-HIZA-TSUCHI RYOKEN-MIGI-HIZA-RYOGAWA should be executed at the end of these movements.

Note: Be careful that, from MIGI-KOKUTSU-DACHI in the twenty-fourth movement to the movement of pulling downward the opponent's head, are done directly. Do not form ZENKUTSU-DACHI and pause when raising the hands in front of the face.

Point: Make fists with both hands as if grabbing an opponent's back part of the head.



## 26 TWENTY-SIXTH MOVEMENT

MIGI-KOKUTSU-DACHI  
HIDARI-SHUTO-CHUDAN-UKE

Open both fists into knife hand and place the left knife hand at the top and slightly in front of the right shoulder, back of the hand facing outwards, and the right knife hand angled slightly downwards, back of the hand facing upwards, and make a left turn, looking behind, in the direction of the front (SHOMEN) and land the right foot, forming MIGI-KOKUTSU-DACHI. At the same time, bring the left knife hand downward to the level of the left shoulder with the left elbow bent at a right angle and at a distance of one fist and a half away from the left side of the body, back of the hand facing slightly upwards. Simultaneously, pull back the right knife hand until it reaches the position of the solar plexus (SUIGETSU). The right knife hand should be parallel to the ground with the back of the hand facing downwards and the fingertips even with the left side of the chest. HIDARI-SHUTO-CHUDAN-UKE should be executed at the end of these movements.





## 27 TWENTY-SEVENTH MOVEMENT

HIDARI-KOKUTSU-DACHI  
MIGI-SHUTO-CHUDAN-UKE

Slide the right foot forward, in the direction of the front (SHOMEN). At the same time, place the right knife hand at the top and slightly in front of the left shoulder, back of the hand facing outwards, and the left knife hand angled slightly downwards, back of the hand facing upwards. Bring the right knife hand downward to the level of the right shoulder with the right elbow bent at a right angle and at a distance of one fist and a half away from the right side of the body, back of the hand facing slightly upwards. Simultaneously, pull back the left knife hand until it reaches the position of the solar plexus (SUIGETSU). The left knife hand should be parallel to the ground with the back of the hand facing downwards and the fingertips even with the right side of the chest. HIDARI-KOKUTSU-DACHI MIGI-SHUTO-CHUDAN-UKE should be executed at the end of these movements.



## NAORE (End Position)

As the left foot stays in place, the right foot moves back, both hands close into fists going back to YOI position.



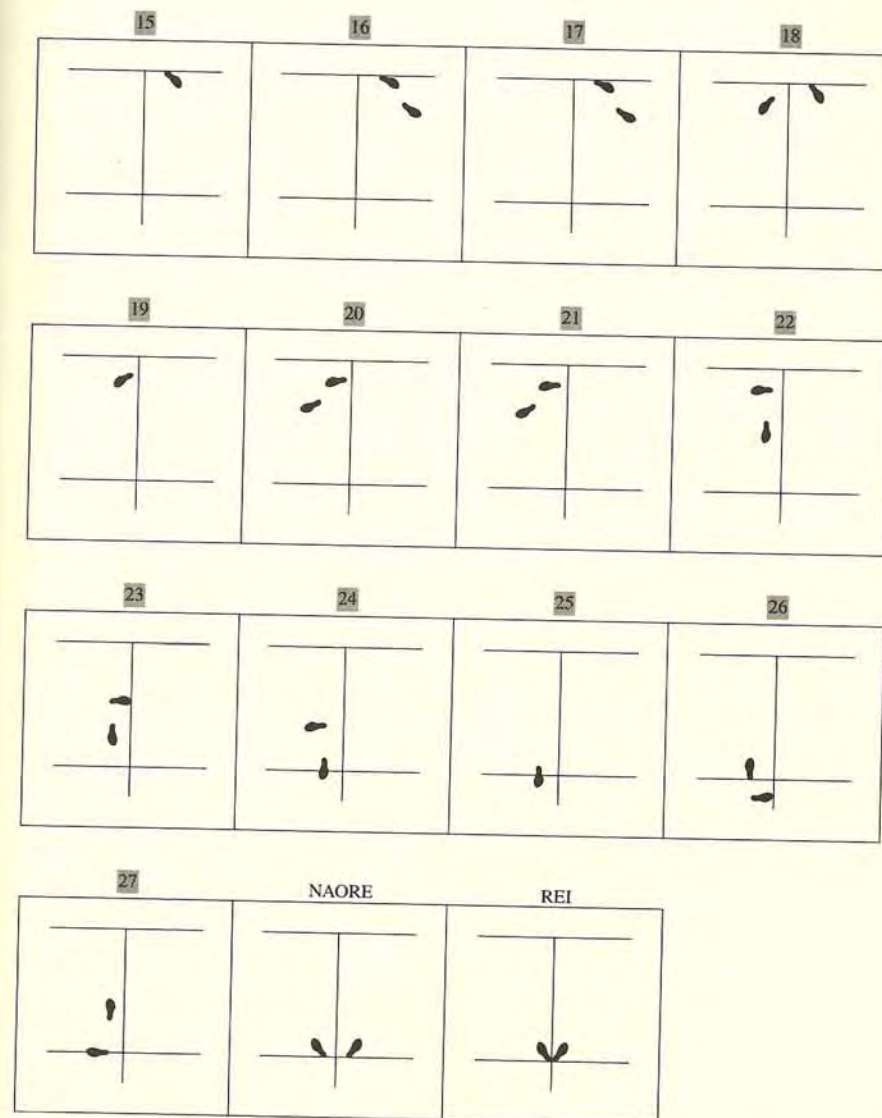
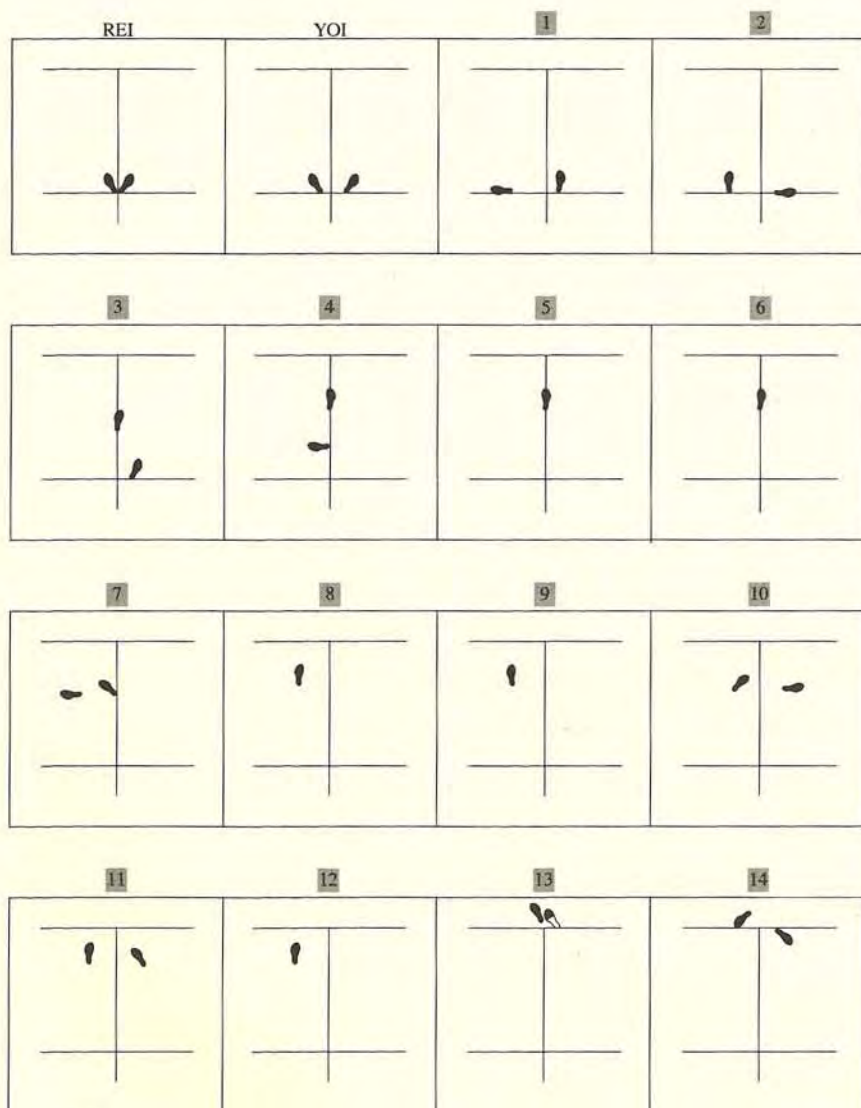
## REI

MUSUBI-DACHI

Move the left leg first then the right leg to form MUSUBI-DACHI, and bow forward.









## HEIAN GODAN (23 movements)

### REI

#### MUSUBI-DACHI

Bow forward in MUSUBI-DACHI.



### YOI (Ready Position)

Move the left leg first and then the right leg to form HACHIJI-DACHI. At the same time, make fists with both hands and place them in front of the thighs, with the back of the fists facing forward.



## 1 FIRST MOVEMENT

#### MIGI-KOKUTSU-DACHI HIDARI-SOKUMEN-HIDARI-CHUDAN-UCHI-UKE

Setting the right leg as the supporting leg, slide the left foot to the left. At the same time, cross both forearms in front of the abdomen with the right forearm on top of the left, back of both fists facing upwards. The left fist, from in front of the right hip, moves to the left side of the left shoulder, circling outside the right forearm with the left elbow bent at a right angle and at a distance of one fist and a half away from the left side of the body,

back of the fist facing outwards, to the left. Simultaneously, pull back the right fist, turning the fist outward and brushing the right forearm against the right side of the body until the fist reaches the right hip, with the back of the fist facing downwards. There should be a feeling of both fists prying each other apart. MIGI-KOKUTSU-DACHI HIDARI-SOKUMEN-HIDARI-CHUDAN-UCHI-UKE should be executed at the end of these movements.



## 2 SECOND MOVEMENT

#### MIGI-KOKUTSU-DACHI MIGI-CHUDAN-GYAKU-ZUKI

Keeping the stance unchanged, firmly pull back the left fist, brushing the left forearm against the left side of the body until the fist reaches the left hip, with the back of the fist facing downwards. At the same time, drive the right fist toward the left side of the chest (CHUDAN) rotating the upper body to the left, with the back of the fist facing upwards. MIGI-KOKUTSU-DACHI MIGI-CHUDAN-GYAKU-ZUKI should be executed at the end of these movements.

Note: The first and the second movements should be done quickly, in a continuous motion.



### 3 THIRD MOVEMENT

HEISOKU-DACHI

HIDARI-ZENWAN-MIZUNAGARE-NO-KAMAE

Keeping the left foot position unchanged, bring the right foot together with the left foot, and form HEISOKU-DACHI. At the same time, look to the right, pulling back the right fist, turning the fist outward and brushing the right forearm against the right side of the body until the fist reaches the right hip, with the back of the fist facing downwards. Simultaneously, the left fist moves forward, with the left forearm brushing the left side of the body then changing direction to the right, bending the left elbow at a right angle and turning the fist inward, with the back of the fist facing upwards. The left forearm ends up in front of the solar plexus (SUIGETSU) and should be parallel to the chest at a distance of approximately two fists apart. The left fist is even with the right side of the body, and slightly lower than the left elbow. HIDARI-ZENWAN-MIZUNAGARE-NO-KAMAE should be executed at the end of these movements.

Note: The movements of the face, hands and feet should be executed together, slowly.



### 4 FOURTH MOVEMENT

HIDARI-KOKUTSU-DACHI

MIGI-SOKUMEN-MIGI-CHUDAN-UCHI-UKE

Keeping the left foot position unchanged, slide the right foot to the right. At the same time, the right fist, from in front of the left hip, moves to the right side of the right shoulder, circling outside the left forearm, with the right elbow bent at a right angle and at a distance of one fist and a half

away from the right side of the body, back of the fist facing outwards, to the right. Simultaneously, pull back the left fist, turning the fist outward and brushing the left forearm against the left side of the body until the fist reaches the left hip, with the back of the fist facing downwards. There should be a feeling of both fists prying each other apart. HIDARI-KOKUTSU-DACHI MIGI-SOKUMEN-MIGI-CHUDAN-UCHI-UKE should be executed at the end of these movements.



### 5 FIFTH MOVEMENT

HIDARI-KOKUTSU-DACHI

HIDARI-CHUDAN-GYAKU-ZUKI

Keeping the stance unchanged, firmly pull back the right fist, brushing the right forearm against the right side of the body until the fist reaches the right hip, with the back of the fist facing downwards. At the same time, drive the left fist toward the right side of the chest (CHUDAN) rotating the upper body to the right, with the back of the fist facing upwards. HIDARI-KOKUTSU-DACHI HIDARI-CHUDAN-GYAKU-ZUKI should be executed at the end of these movements.

Note: The fourth and fifth movements should be done quickly, in a continuous motion.



## 6 SIXTH MOVEMENT

HEISOKU-DACHI

MIGI-ZENWAN-MIZUNAGARE-NO-KAMAE

Keeping the right foot position unchanged, bring the left foot together with the right foot, and form HEISOKU-DACHI. At the same time, look in the direction of the front (SHOMEN), pull back the left fist, turning the fist outward and brushing the left forearm against the left side of the body until the fist reaches the left hip, with the back of the fist facing downwards. Simultaneously, the right fist moves forward with the right forearm brushing the right side of the body then changing direction to the left, bending the right elbow at a right angle and turning the fist inward, with the back of the fist facing upwards. The right forearm ends up in front of the solar plexus (SUIGETSU) and should be parallel to the chest at a distance of approximately two fists apart. The right fist is even with the left side of the body, and slightly lower than the right elbow. MIGI-ZENWAN-MIZUNAGARE-NO-KAMAE should be executed at the end of these movements.

Note: The movements of the face, hands and feet should be executed together, slowly.



## 7 SEVENTH MOVEMENT

HIDARI-KOKUTSU-DACHI

MIGI-CHUDAN-MOROTE-UKE

Slide the right foot forward, in the direction of the front (SHOMEN). At the same time, the right fist moves upward drawing an arc until the fist reaches the front of the right shoulder with the right elbow bent at a right angle. The right elbow ends up at a distance of one fist and a half away from the right side of the body, with the back of the fist facing forward. Simultaneously, bring the left fist to the right elbow, the little finger touching the inside of the right elbow, with the back of the fist facing downwards. Both fists move together during this sequence. HIDARI-KOKUTSU-DACHI MIGI-CHUDAN-MOROTE-UKE should be executed at the end of these movements.





## 8 EIGHTH MOVEMENT

### HIDARI-ZENKUTSU-DACHI GEDAN-KOSA-UKE

Setting the right leg as the supporting leg, slide the left foot forward, in the direction of the front (SHOMEN). At the same time, cross both wrists in front of the right shoulder keeping the elbows relaxed, with the left fist in front of the right fist, back of the left fist facing forward, and back of the right fist facing outwards, to the right. Drive downward both fists in front of the lower part of the abdomen (GEDAN), with the right fist on top of the left fist, back of both fists facing each other. As the slightly wider HIDARI-ZENKUTSU-DACHI is formed, keep the hips leveled low and the lower abdomen pushed forward. HIDARI-ZENKUTSU-DACHI GEDAN-KOSA-UKE should be executed at the end of these movements.

Point: Drive downward both fists in front of the lower part of the abdomen (GEDAN), blocking an opponent's kicking leg at the shin near the ankle, as soon as the kick is initiated



## 9 NINTH MOVEMENT

### HIDARI-ZENKUTSU-DACHI KAISHO-JODAN-KOSA-UKE

Keeping the wrists crossed, open both fists and drive them upwards, from the in front of the chest to above and in front of the forehead. The distance of the right wrist and the forehead is approximately one fist apart, with the back of the hands facing each other. HIDARI-ZENKUTSU-DACHI KAISHO-JODAN-KOSA-UKE should be executed at the end of these movements.

Note: The eighth and the ninth movements should be done quickly, in a continuous motion.

The stance should be kept as HIDARI-ZENKUTSU-DACHI, however, the front foot can be slightly drawn back.

Meaning Point: Blocking the opponent's right face level punch (JODAN-ZUKI).

Reference Point: RYOSHO-JODAN-JUJI-UKE. ( BEST KARATE )



## 10 TENTH MOVEMENT

HIDARI-ZENKUTSU-DACHI  
RYOSHO-JUJI-CHUDAN-OSAE-UKE

Keeping the stance unchanged, uncross both wrists by moving the hands outward until the palms of the hands face each other and, with the wrists still touching each other, bring both hands downwards until they reach the front of the right side of the body, with a feeling of pressing down the edge of the palm of the left hand (TEISHO), against the edge of the palm of the right hand (TEISHO). RYOSHO-JUJI-CHUDAN-OSAE-UKE should be executed at the end of these movements.

Meaning Point: The technique of OSAE-UKE is executed to an opponent's left punch to the chest level (CHUDAN-ZUKI).

## 11 ELEVENTH MOVEMENT

HIDARI-ZENKUTSU-DACHI  
SAKEN-CHUDAN-ZUKI UKEN-MIGI-KOSHI

Keeping the stance unchanged, from the previous movement's position (OSAE-UKE), make fists with both hands, and drive the left fist toward the chest level (CHUDAN), with the back of the fist facing upwards. At the same time, pull back the right fist brushing the right forearm against the right side of the body until the fist reaches the right hip, with the back of the fist facing downwards. HIDARI-ZENKUTSU-DACHI SAKEN-CHUDAN-ZUKI UKEN-MIGI-KOSHI should be executed at the end of these movements.

Note: SAKEN-CHUDAN-ZUKI can also be used as punching and blocking simultaneously with the same arm (UKE-ZUKI).

## 12 TWELFTH MOVEMENT

MIGI-ZENKUTSU-DACHI  
MIGI-CHUDAN-OI-ZUKI  
KIAI

Setting the left leg as the supporting leg, drive the hips forward and slide the right foot forward. At the same time, pull back the left fist, turning the fist outward and brushing the left forearm against the left side of the body until the fist reaches the left hip, with the back of the fist facing downwards. Simultaneously, the right fist moves toward the chest level (CHUDAN) brushing the right forearm against the right side of the body, the fist turning inwards as it moves toward the target and ends with the back of the fist facing upwards. KIAI at the end of this movement. MIGI-ZENKUTSU-DACHI MIGI-CHUDAN-OI-ZUKI should be executed at the end of these movements.

Note: The eleventh and the twelfth movements should be done quickly, in a continuous motion with a feeling of one single execution.





### 13 THIRTEENTH MOVEMENT

KIBA-DACHI

MIGI-SOKUMEN-MIGI-GEDAN-BARAI

Setting the left leg as the supporting leg, bend the left knee and shift the hips above the left foot. At the same time, place the right fist at the top and slightly in front of the left shoulder, back of the fist facing outwards, and the left fist in front of the right hip, back of the fist facing upwards. Move the right foot in the direction of the back (URA-SHOMEN), pivoting the body counter-clockwise and form KIBA-DACHI. Simultaneously, pull back the left fist, turning the fist outward and brushing the left forearm against the left side of the body until the fist reaches the left hip, with the back of the fist facing downwards. At the same time, bring the right forearm downward to the lower right side of the abdomen (GEDAN), with the right elbow at a distance of one fist and a half away from the right side of the body, back of the fist facing upwards. MIGI-SOKUMEN-MIGI-GEDAN-BARAI should be executed at the end of these movements.

Note: The change of direction should be prompt, and the feet and hands movements should follow naturally, hips staying leveled when turning.



### 14 FOURTEENTH MOVEMENT

KIBA-DACHI

HIDARI-TEKUBI-HIDARI-SOKUMEN-CHUDAN-KAKE-UKE  
UKEN-MIGI-KOSHI

Keeping the stance unchanged, look to the left and open the left hand crossing both forearms in front of the upper part of the abdomen, with the right forearm on top of the left forearm, back of both fists facing upwards. Move the left arm in a circular motion from under the right elbow, extending the arm toward the left side of the body, at the chest level (CHUDAN), with the back of the hand facing backwards. At the same time, pull back the right fist, turning the fist outward and brushing the right forearm against the right side of the body until the fist reaches the right hip, with the back of the fist facing downwards. KIBA-DACHI HIDARI-TEKUBI-HIDARI-SOKUMEN-CHUDAN-KAKE-UKE UKEN-MIGI-KOSHI should be executed at the end of these movements.

Note: The hands should be pulled back slowly and powerfully, as in the motion of drawing a bow.

Reference Point: There should be a feeling of blocking an attack to the chest level (CHUDAN) from the left, with a hooking motion of the left wrist. (KARATE-DO KYOHAN)



## 15 FIFTEENTH MOVEMENT

HIDARI-ASHI-DACHI

SASHO-NI-MIGI-CHUDAN-MIKAZUKI-GERI

Keeping the right fist position unchanged, set the left leg as the supporting leg, and rotating the hips counter-clockwise, lift the right foot high, circling toward the left side in a crescent-like motion and hit the palm of the left hand with the sole of the right foot. HIDARI-ASHI-DACHI SASHO-NI-MIGI-CHUDAN-MIKAZUKI-GERI should be executed at the end of these movements.

Note: Kick the palm of the left hand without changing the left hand position.

SASHO-NI reflects where the strike is directed, namely to the palm of the left hand.



## 16 SIXTEENTH MOVEMENT

KIBA-DACHI

SASHO-NI-MIGI-MAE-ENPI

Landing forward the foot that has kicked, form KIBA-DACHI. At the same time, the right fist moves forward, brushing the right forearm against the right side of the body and turning inwards as the elbow moves in front of the chest. The right elbow strikes, hitting the left hand, with the back of the right fist facing upwards. The right fist ends up touching the left side of the chest, at the nipple level. SASHO-NI-MIGI-MAE-ENPI should be executed at the end of these movements.

Note: The left hand should not move throughout the fourteenth, the fifteenth and the sixteenth movements.

SASHO-NI reflects where the strike is directed, namely to the palm of the left hand.





## 17 SEVENTEENTH MOVEMENT

MIGI-ASHI-MAE-KOSA-DACHI  
MIGI-SOKUMEN-CHUDAN-MOROTE-UKE

Keeping the right knee bent, bring the left foot behind the heel of the right foot and form MIGI-ASHI-MAE-KOSA-DACHI. At the same time, look right, in the direction of the front (SHOMEN), and using the right elbow as the pivot point, raise the right forearm, bringing the right fist to the right side of the right shoulder. The right elbow is bent at a right angle and positioned at a distance of one fist and a half away from the right side of the body, with the back of the fist facing forward. Simultaneously, the left fist is at the right elbow, the little finger touching the inside of the right elbow, with the back of the fist facing downwards. MIGI-SOKUMEN-CHUDAN-MOROTE-UKE should be executed at the end of these movements.



## 18 EIGHTEENTH MOVEMENT

HIDARI-ASHI-MAE-RENOJI-DACHI  
UKEN-UHO-TSUKIAGE

Sharply looking left, in the direction of the back (URA-SHOMEN), and with the left fist touching the right elbow, drive the right fist upward on an angle toward the right, with the back of the fist facing backwards. At the same time, extend the left leg to the left, and form HIDARI-ASHI-MAE-RENOJI-DACHI.

Reference Point: Support the weight on the slightly bent right leg. The upper body should be leaning slightly toward the right. From the right fist to the tip of the left toes, a straight line should be traced. The body that was contracting, described in the seventeenth movement now suddenly expands, in the eighteenth movement, conveying an overwhelming sense to the opponent. This illustrates TAI-NO-SHINSHUKU, or the contraction and expansion of the body. (KARATE-DO KYOHAN)





## 19 NINETEENTH MOVEMENT

KIAI TOBIKOMI MIGI-ASHI-MAE-KOSA-DACHI  
GEDAN-KOSA-UKE

Turning toward the left, lift, cross and tuck the legs in and jump with a KIAI, placing both fists on the hips. Landing with both legs bent, the body turns counter-clockwise, one hundred and eighty degrees and the left foot is placed behind the heel of the right foot, crossing the legs and forming MIGI-ASHI-MAE-KOSA-DACHI. At the same time, drive downwards both arms in front of the lower part of the abdomen (GEDAN), brushing the forearms against the sides of the body, with the right fist on top of the left fist, back of both fists facing each other. GEDAN-KOSA-UKE should be executed at the end of these movements.

Reference Point: Using the right foot as the point of propulsion and turning left, the jump should have height and length.  
( KARATE-DO KYOHAN )



## 20 TWENTIETH MOVEMENT

MIGI-ZENKUTSU-DACHI  
MIGI-CHUDAN-MOROTE-UKE

Sliding the right foot to the right, in the direction of the back (URASHOMEN), raise the right forearm in a circular motion until the fist reaches the front of the right shoulder with the right elbow bent at a right angle and at a distance of one fist and a half away from the right side of the body, back of the fist facing forward. At the same time, bring the left fist to the right elbow, the little finger touching the inside of the right elbow, with the back of the fist facing downwards. Both fists move together during this sequence. MIGI-ZENKUTSU-DACHI MIGI-CHUDAN-MOROTE-UKE should be executed at the end of these movements.

Note: This MIGI-ZENKUTSU-DACHI has no width.





## 21 TWENTY-FIRST MOVEMENT

HIDARI-ASHI-ZENKUTSU

SASHO-JODAN-NAGASHI-UKE MIGI-SHUTO-GEDAN-UCHIKOMI

MIGI-KOKUTSU-DACHI

MIGI-SOKUMEN-JODAN-UCHI-UKE

HIDARI-SOKUMEN-GEDAN-UKE

1. Keeping the feet position unchanged, look left, in the direction of the front (SHOMEN), opening both fists, and bring the left hand from the left side of the lower part of the abdomen (GEDAN), with the palm of the left hand facing downwards. At the same time, bring the right hand beside the right ear, with the palm of the right hand facing forward. Forming HIDARI-ASHI-ZENKUTSU, move the left hand to the top of the right shoulder, with the palm of the hand facing inwards. Simultaneously, move the right hand to the left side of the lower part of the abdomen (GEDAN), with the palm of the right hand facing upwards. SASHO-JODAN-NAGASHI-UKE MIGI-SHUTO-GEDAN-UCHIKOMI should be executed at the end of these movements.



2. Forming MIGI-KOKUTSU-DACHI, the right fist moves from the left side of the lower part of the abdomen (GEDAN) to the right side of the face (JODAN), the right forearm rising vertically, with the fist slightly above the back of the head, the right elbow at a shoulder level, back of the fist facing backwards. The left fist moves from the top of the right shoulder to approximately one fist and a half width above the left knee, back of the fist facing upwards. MIGI-SOKUMEN-JODAN-UCHI-UKE HIDARI-SOKUMEN-GEDAN-UKE should be executed at the end of these movements.



## 22 TWENTY-SECOND MOVEMENT

JOTAI-SONOMAMA-HEISOKU-DACHI

Keeping the upper body position unchanged, bring the left foot together with the right foot and form HEISOKU-DACHI.

Note: This movement should be done slowly



## 23 TWENTY-THIRD MOVEMENT

MIGI-ASHI-ZENKUTSU

USHO-JODAN-NAGASHI-UKE HIDARI-SHUTO-GEDAN-UCHIKOMI

HIDARI-KOKUTSU-DACHI

HIDARI-SOKUMEN-JODAN-UCHI-UKE

MIGI-SOKUMEN-GEDAN-UKE

1. Setting the left leg as the supporting leg, slide the right foot to the left, in the direction of the front (SHOMEN), opening both fists, and bring the right hand to the right side of the lower part of the abdomen (GEDAN), with the palm of the right hand facing downwards. At the same time, bring the left hand beside the left ear, with the palm of the left hand facing forward. Forming MIGI-ASHI-ZENKUTSU, move the right hand on top of the left shoulder, with the palm of the hand facing inwards. Simultaneously, move the left hand to the right side of the lower part of the abdomen (GEDAN), with the palm of the hand facing upwards. USHO-JODAN-NAGASHI-UKE HIDARI-SHUTO-GEDAN-UCHIKOMI should be executed at the end of these movements.



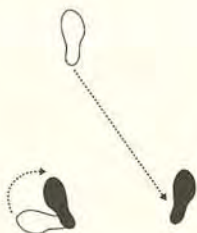
2. Forming HIDARI-KOKUTSU-DACHI, the left fist moves from the right side of the lower part of the abdomen (GEDAN) to the left side of the face (JODAN), the left forearm rising vertically, with the fist slightly above the back of the head, the left elbow at a shoulder level, back of the fist facing backwards. The right fist moves from the top of the left shoulder to approximately one fist and a half width above the right knee, back of the fist facing upwards. HIDARI-SOKUMEN-JODAN-UCHI-UKE MIGI-SOKUMEN-GEDAN-UKE should be executed at the end of these movements.





## NAORE (End Position)

As the left foot stays in place, the right foot moves back, returning to YOI position.



## REI

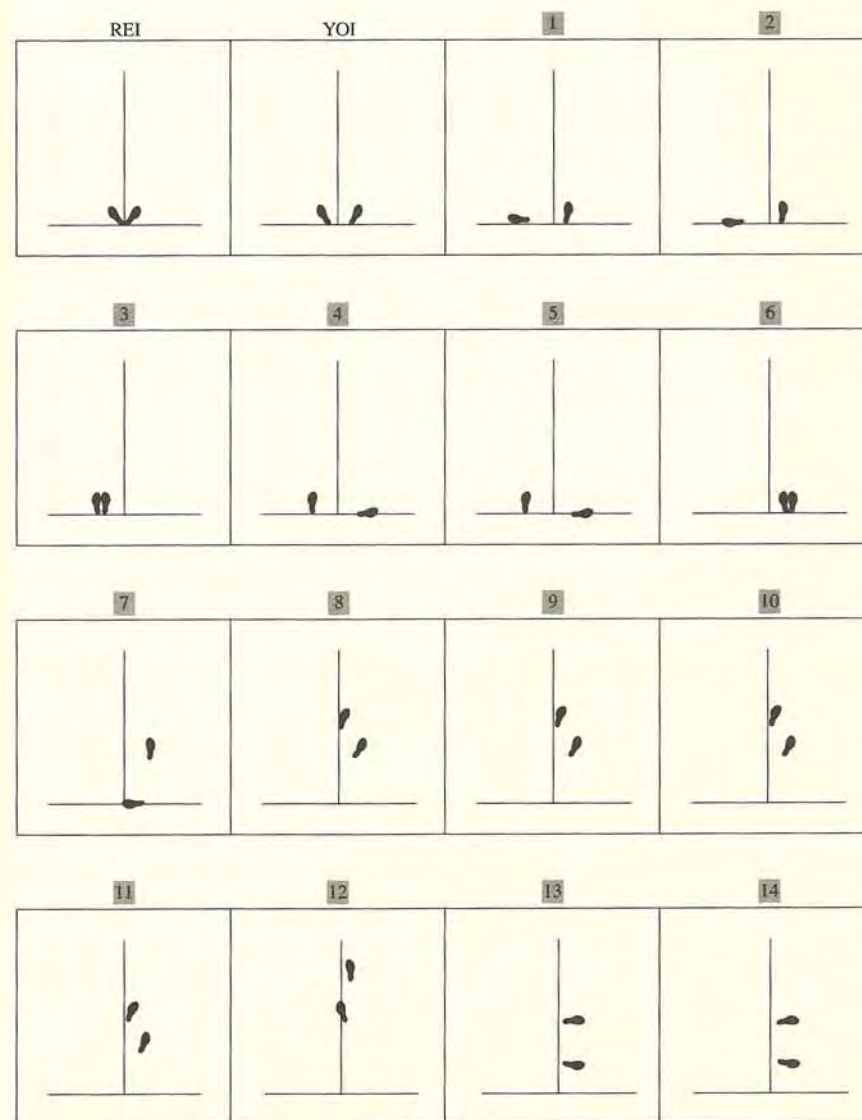
### MUSUBI-DACHI

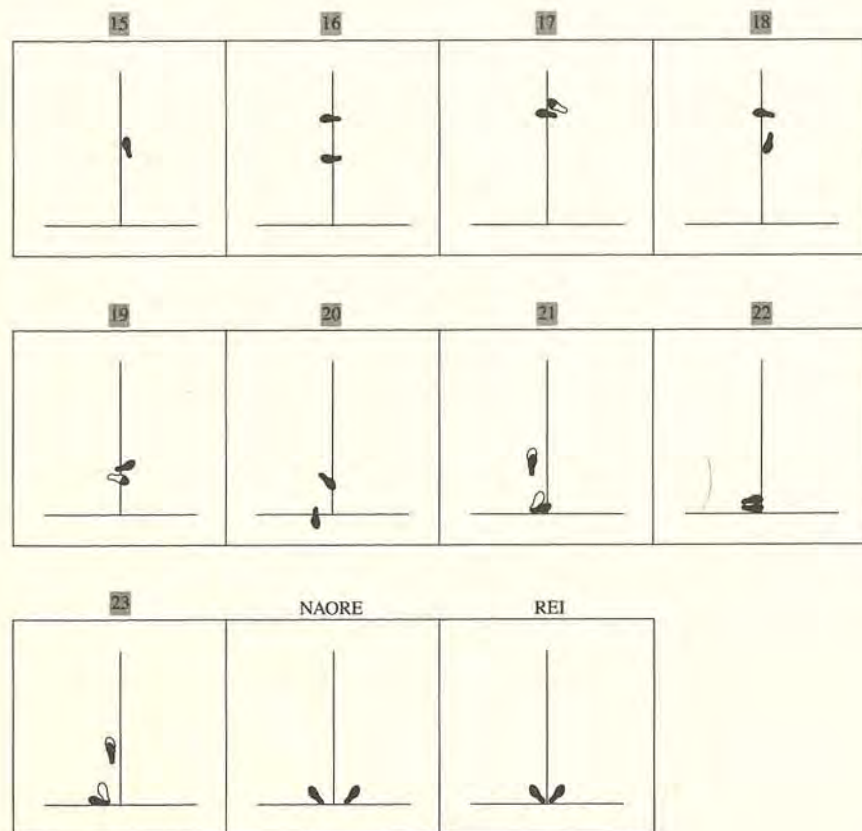
Move the left leg first then the right leg to form MUSUBI-DACHI, and bow forward.



Reference Point: HEIAN was known as PIN AN.

With the mastery of the five HEIAN KATA, comes a feeling of security derived from the ability to defend one's self, thus showing a comprehension of HEIAN.  
( KARATE-DO KYOHAN )





## TEKKI SHODAN (29 movements)

### REI

#### MUSUBI-DACHI

Bow forward in MUSUBI-DACHI.



### YOI (Ready Position)

Form HEISOKU-DACHI and place the palm of the left hand on top of the back of the right hand bringing them in front of the lower part of the abdomen, at a slight distance from the body.



### 1 FIRST MOVEMENT

#### KAO-MIGI-MUKI HIDARI-ASHI-MAE-KOSA

Keeping the upper body unchanged, look to the right, dropping the hip level and cross gently the left foot over the right foot, with all toes aligned together. HIDARI-ASHI-MAE-KOSA should be executed at the end of these movements.





## 2 SECOND MOVEMENT

MIGI-ASHI-FUMIKOMI KIBA-DACHI  
MIGI-TEKUBI-MIGI-SOKUMEN-CHUDAN-KAKE-UKE  
SAKEN-HIDARI-KOSHI

Keeping the left foot position unchanged, shift the weight on the left leg, and bring out the right foot from behind the left knee, lifting high the right knee tucked in, drawing an arc, stomping down to the right and form KIBA-DACHI. At the same time, pull back the left fist, turning the fist outward and brushing the left forearm against the left side of the body until the fist reaches the left hip, with the back of the fist facing downwards. Simultaneously, bring the right hand from in front of the chest to the right side of the chest (CHUDAN) in a big circular motion, with the back of the hand facing backwards. MIGI-TEKUBI-MIGI-SOKUMEN-CHUDAN-KAKE-UKE SAKEN-HIDARI-KOSHI should be executed at the end of these movements.

Note: The movements of the hands and feet should be executed together, in a big and strong motion.

Point: Striking an opponent's solar plexus (SUIGETSU), with the back of the right hand (HAISHU) can be used as an option. HAISHU is made of the back of an opened palm and four extended fingers and a bent thumb kept tightly together.

Reference Point: There should be a feeling of blocking an attack from the right, with a hooking motion of the right wrist.  
( KARATE-DO KYOHAN )



## 3 THIRD MOVEMENT

KIBA-DACHI  
MIGI-SOKUMEN-HIDARI-MAE-ENPI USHO-HIDARI-HIJI-ATE

Keeping the stance unchanged, bring the left elbow toward the right, brushing the left forearm against the left side of the body and turning inward, the left fist ends up touching the right side of the chest at the nipple level, with the back of the fist facing upwards. At the same time, the palm of the right hand strikes, hitting the left elbow, with the back of the right hand facing outwards, to the right. MIGI-SOKUMEN-HIDARI-MAE-ENPI USHO-HIDARI-HIJI-ATE should be executed at the end of these movements.

Note: Use great force when striking.

Point: The palm of the right hand strikes, hitting the left elbow with a feeling of grabbing and pulling an opponent close to the body.

## 4 FOURTH MOVEMENT

KIBA-DACHI  
KAO-HIDARI-MUKI RYOKEN-MIGI-KOSHI-KAMAE

Keeping the stance unchanged, look to the left. At the same time, bring both fists to the right hip, with the left fist on top of the right fist, back of the left fist facing forward, and back of the right fist facing downwards. RYOKEN-MIGI-KOSHI-KAMAE should be executed at the end of these movements.

Note: The fists movements and looking to the left should be done with a sharp motion.



## 5 FIFTH MOVEMENT

KIBA-DACHI

HIDARI-SOKUMEN-HIDARI-GEDAN-BARAI

Keeping the stance and the right fist position unchanged, bring the left fist to the left side of the lower part of the abdomen (GEDAN), with the left elbow positioned at a distance of one fist and a half away from the left side of the body, back of the fist facing upwards. HIDARI-SOKUMEN-HIDARI-GEDAN-BARAI should be executed at the end of these movements.

Note: The right elbow should be tensed. There should be a feeling of striking while blocking with the left forearm.

Reference Point: The left fist initiates the blocking motion to the lower part of the abdomen (GEDAN) from in front of the right shoulder to get a rebound effect.  
( KARATE-DO KYOHAN )

## 6 SIXTH MOVEMENT

KIBA-DACHI

SAKEN-HIDARI-KOSHI UKEN-KAGI-ZUKI

Keeping the stance unchanged, pull firmly upward the left fist to the left hip, rotating with a twisting motion the left forearm outward, with the back of the fist facing downwards. At the same time, drive the right fist forward with the right forearm brushing the right side of the body then changing direction to the left, bending the right elbow at a right angle and turning the fist inward, with the back of the fist facing upwards. The right forearm ends up in front of the solar plexus (SUIGETSU), and should be parallel to the chest at a distance of approximately two fists apart. The right fist is even with the left side of the body, and slightly lower than the right elbow. SAKEN-HIDARI-KOSHI UKEN-KAGI-ZUKI (same as being in the position of MIZUNAGARE-NO-KAMAE) should be executed at the end of these movements.

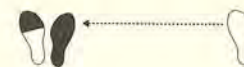
Note: The left fist is pulled up sharply with a twisting motion and, the underside of the right arm, the right elbow and the wrists should be kept tight.

## 7 SEVENTH MOVEMENT

MIGI-ASHI-MAE-KOSA

Keeping the upper body, the direction of the upper body, and the left foot position unchanged, maintain the hips leveled low, and cross gently the right foot over the left foot, with all toes aligned together.

Note: This movement should be done slowly, with stealth.





## 8 EIGHTH MOVEMENT

KAO-SHOMEN-MUKI HIDARI-ASHI-FUMIKOMI KIBA-DACHI  
MIGI-CHUDAN-UCHI-UKE

Keeping the right foot position unchanged, shift the weight on the right leg, and bring out the left foot from behind the right knee, lifting high the left knee tucked in, and drawing an arc, stomp down to the left and form KIBA-DACHI. At the same time, look in the direction of the front (SHOMEN), and with the right elbow kept in position, raise the right forearm, bringing the right fist in front of the right shoulder. The right elbow is bent at a right angle and positioned at a distance of one fist and a half away from the right side of the body, with the back of the fist facing forward. MIGI-CHUDAN-UCHI-UKE should be executed at the end of these movements.

Note: Looking, blocking and stomping should be executed together.



## 9 NINTH MOVEMENT

KIBA-DACHI  
HIDARI-HAIWAN-JODAN-UCHI-NAGASHI-UKE  
MIGI-GEDAN-UCHI  
HIDARI-URAKEN-JODAN-UCHI  
MIGI-ZENWAN-MUNE-MAE-SUIHEI-KAMAE

1. Keeping the stance unchanged, move the left fist from downwards in front of the body, circling outside the right elbow, and passing in front of the chin, ending up beside the left ear, with the back of the fist facing outwards, to the left. At the same time, bring the right fist to the front of the left shoulder, passing inside the left elbow with the right forearm in front of the right side of the body, and the right elbow positioned at a distance of one fist and a half away from the right side of the body, back of the right fist facing upwards. Both fists cross in front of the chest with a feeling of both fists prying each other apart. HIDARI-HAIWAN-JODAN-UCHI-NAGASHI-UKE MIGI-GEDAN-UCHI should be executed at the end of these movements.
2. Immediately, strike with the back of the left fist the area just above the upper lip (JINCHU), while the back of the right fist touches the underside of the left elbow, with the back of the fist facing upwards. HIDARI-URAKEN-JODAN-UCHI MIGI-ZENWAN-MUNE-MAE-SUIHEI-KAMAE should be executed at the end of these movements.

Reference Point: There should be a feeling of pressing, holding and pulling the opponent's fist toward the body while attacking the area just above the upper lip (JINCHU) with the back of the left fist. ( KARATE-DO KYOHAN )



## 10 TENTH MOVEMENT

KIBA-DACHI  
KAO-HIDARI-MUKI

Keeping the stance and the upper body position unchanged, look to the left.

Note: Turn sharply to look.

## 11 ELEVENTH MOVEMENT

HIDARI-ASHI-NAMIGAESHI KIBA-DACHI  
HIDARI-ZENWAN-HIDARI-SOKUMEN-CHUDAN-UKE

1. Keeping the upper body, both hands, the level of the hips, both knees and the right foot position unchanged, use the left knee as a pivot point and lift the left foot up high with a springing motion toward the lower part of the abdomen until the sole of the left foot faces upwards. HIDARI-ASHI-NAMIGAESHI should be executed at the end of these movements.
2. Swing back the left foot, reversing the same motion, and form KIBA-DACHI. At the same time, keeping the back of the right fist touching the underside of left elbow, rotate the upper body counter-clockwise, turning the left forearm inward, with the back of the fist facing upwards. HIDARI-ZENWAN-HIDARI-SOKUMEN-CHUDAN-UKE should be executed at the end of these movements.

Point: Lift the left foot up high with a springing motion toward the lower part of the abdomen until the sole of the left foot faces upwards, with a feeling of blocking with a sweeping motion using the sole of the left foot, an opponent's foot that is kicking.

Reference Point: Using the sole of the foot to sweep the opponent's foot that is kicking. While stomping the opponent's foot, block the fist with the left wrist.  
( KARATE-DO KYOHAN )



## 12 TWELFTH MOVEMENT

KIBA-DACHI  
KAO-MIGI-MUKI

Keeping the stance and the upper body position unchanged, look to the right.

Note: Turn sharply to look.



### 13 THIRTEENTH MOVEMENT

MIGI-ASHI-NAMIGAESHI KIBA-DACHI  
HIDARI-ZENWAN-MIGI-SOKUMEN-CHUDAN-UKE

1. Keeping the upper body, both hands, the level of the hips, both knees and the left foot position unchanged, use the right knee as a pivot point and lift the right foot up high with a springing motion toward the lower part of the abdomen until the sole of the right foot faces upwards. MIGI-ASHI-NAMIGAESHI should be executed at the end of these movements.
2. Swing back the right foot, reversing the same motion, and form KIBA-DACHI. At the same time, keeping the back of the right fist touching the underside of the left elbow, rotate the upper body clockwise, turning the left forearm outward, with the back of the fist facing downwards. HIDARI-ZENWAN-MIGI-SOKUMEN-CHUDAN-UKE should be executed at the end of these movements.

Point: Lift the right foot up high with a springing motion toward the lower part of the abdomen until the sole of the right foot faces upwards, with a feeling of blocking with a sweeping motion using the sole of the right foot, an opponent's foot that is kicking.

Reference Point: Blocking with a sweeping motion the opponent's kick from the right, then stomping the opponent's foot while blocking an attack to the chest level (CHUDAN) with the left hand. ( KARATE-DO KYOHAN )



### 14 FOURTEENTH MOVEMENT

KIBA-DACHI  
KAO-HIDARI-MUKI RYOKEN-MIGI-KOSHI-KAMAE

Keeping the stance unchanged, look to the left. At the same time, bring both fists to the right hip, with the left fist on top of the right fist, back of the left fist facing forward, and back of the right fist facing downwards. RYOKEN-MIGI-KOSHI-KAMAE should be executed at the end of these movements.

Note: The fists movements and looking to the left should be done with a sharp motion.



## 15 FIFTEENTH MOVEMENT

KIBA-DACHI

SAKEN-HIDARI-SOKUMEN-CHUDAN-ZUKI UKEN-KAGI-ZUKI  
KIAI

Keeping the stance unchanged, drive the left fist toward the left side of the body and slightly lower than the left shoulder, with the back of the fist facing upwards. At the same time, drive the right fist forward with the right forearm brushing the right side of the body then changing direction to the left, bending the right elbow at a right angle and turning the fist inward, with the back of the fist facing upwards. The right forearm ends up in front of the solar plexus (SUIGETSU), and should be parallel to the chest at a distance of approximately two fists apart. The right fist is even with the left side of the body, and slightly lower than the right elbow. Both fists move together during this sequence. KIAI at the end of this movement. SAKEN-HIDARI-SOKUMEN-CHUDAN-ZUKI UKEN-KAGI-ZUKI should be executed at the end of these movements.

Reference Point: This movement represents one of the double-fist attacks (MOROTE-ZUKI). The left fist blocks an attack pushing the attack outside while striking the chest level (CHUDAN), with the same fist. At the same time, the right fist protecting the chest is poised, ready to strike. In reality, the upper body can be twisted more to the left to attack the opponent's chest level with the right fist.  
( KARATE-DO KYOHAN )

## 16 SIXTEENTH MOVEMENT

KIBA-DACHI

HIDARI-TEKUBI-HIDARI-SOKUMEN-CHUDAN-KAKE-UKE  
UKEN-MIGI-KOSHI

Keeping the stance unchanged, open the left fist and place the hand under the right forearm, in front of the chest bringing the left hand slowly to the left side of the chest (CHUDAN) in a big circular motion, with the back of the hand facing backwards. At the same time, pull back the right fist, turning the fist outward and brushing the right forearm to the right side of the body until the fist reaches the right hip, with the back of the fist facing downwards. HIDARI-TEKUBI-HIDARI-SOKUMEN-CHUDAN-KAKE-UKE UKEN-MIGI-KOSHI should be executed at the end of these movements.

Reference Point: There should be a feeling of blocking an attack from the left with a hooking motion of the left wrist.  
( KARATE-DO KYOHAN )

Reference Point: From the fifteenth movement, the following has been executed differently to block: Pulling the right fist to the right hip, with the back of the fist facing downwards, and opening the left fist from the extended left arm, the forearm turns slowly outwards with a slightly relaxed elbow, with the back of the hand facing backwards.  
( MEMOIRS FROM MR. FUNAKOSHI'S LESSONS )



## 17 SEVENTEENTH MOVEMENT

KIBA-DACHI

HIDARI-SOKUMEN-MIGI-MAE-ENPI SASHO-MIGI-HIJI-ATE

Keeping the stance unchanged, bring the right elbow toward the left, brushing the right forearm against the right side of the body and turning inward, the right fist ends up touching the left side of the chest at the nipple level, with the back of the fist facing upwards. At the same time, the palm of the left hand strikes, hitting the right elbow, with the back of the left hand facing outwards, to the left. HIDARI-SOKUMEN-MIGI-MAE-ENPI SASHO-MIGI-HIJI-ATE should be executed at the end of these movements.

Note: Use great force when striking.

Point: The palm of the left hand strikes, hitting the right elbow with a feeling of grabbing and pulling an opponent close to the body.

## 18 EIGHTEENTH MOVEMENT

KIBA-DACHI

KAO-MIGI-MUKI RYOKEN-HIDARI-KOSHI-KAMAE

Keeping the stance unchanged, look to the right. At the same time, bring both fists to the left hip, with the right fist on top of the left fist, back of the right fist facing forward, and back of the left fist facing downwards. RYOKEN-HIDARI-KOSHI-KAMAE should be executed at the end of these movements.

Note: The fists movements and looking to the right should be done with a sharp motion.

## 19 NINETEENTH MOVEMENT

KIBA-DACHI

MIGI-SOKUMEN-MIGI-GEDAN-BARAI

Keeping the stance and the left fist position unchanged, bring the right fist to the right side of the lower part of the abdomen (GEDAN), with the right elbow positioned at a distance of one fist and a half away from the right side of the body, back of the fist facing upwards. MIGI-SOKUMEN-MIGI-GEDAN-BARAI should be executed at the end of these movements.

Note: The left elbow should be tensed. There should be a feeling of striking while blocking with the right forearm.

Reference Point: MIGI-SOKUMEN-GEDAN-UKE, whereas the right fist initiates the blocking motion to the lower part of the abdomen (GEDAN) from in front of the left shoulder to angled downwards. ( KARATE-DO KYOHAN )



## 20 TWENTIETH MOVEMENT

KIBA-DACHI  
UKEN-MIGI-KOSHI SAKEN-KAGI-ZUKI

Keeping the stance unchanged, pull firmly upward the right fist to the right hip, rotating with a twisting motion the right forearm outward, with the back of the fist facing downwards. At the same time, drive the left fist forward with the left forearm brushing the left side of the body, then changing direction to the right, bending the left elbow at a right angle and turning the fist inward, with the back of the fist facing upwards. The left forearm ends up in front of the solar plexus (SUIGETSU), and should be parallel to the chest at a distance of approximately two fists apart. The left fist is even with the right side of the body, and slightly lower than the left elbow. UKEN-MIGI-KOSHI SAKEN-KAGI-ZUKI (same as being in the position of MIZUNAGARE-NO-KAMAE) should be executed at the end of these movements.

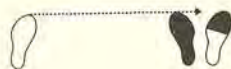
Note: The right fist is pulled up sharply with a twisting motion and the underside of the left arm, the left elbow and the wrists should be kept tight.

## 21 TWENTY-FIRST MOVEMENT

HIDARI-ASHI-MAE-KOSA

Keeping the upper body, the direction of the upper body, and the right foot position unchanged, maintain the hips leveled low, and cross gently the left foot over the right foot, with all toes aligned together.

Note: This movement should be done slowly, with stealth.



## 22 TWENTY-SECOND MOVEMENT

KAO-SHOMEN-MUKI MIGI-ASHI-FUMIKOMI KIBA-DACHI  
HIDARI-CHUDAN-UCHI-UKE

Keeping the left foot position unchanged, shift the weight on the left leg, and bring out the right foot from behind the left knee, lifting high the right knee tucked in, and drawing an arc, stomp down to the right and form KIBA-DACHI. At the same time, look in the direction of the front (SHOMEN), and with the left elbow kept in position, raise the left forearm, bringing the left fist in front of the left shoulder. The left elbow is bent at a right angle and positioned at a distance of one fist and a half away from the left side of the body, with the back of the fist facing forward. HIDARI-CHUDAN-UCHI-UKE should be executed at the end of these movements.

Note: Looking, blocking and stomping should be executed together.





## 23 TWENTY-THIRD MOVEMENT

KIBA-DACHI

MIGI-HAIWAN-JODAN-UCHI-NAGASHI-UKÉ HIDARI-GEDAN-UKÉ

MIGI-URAKEN-JODAN-UCHI

HIDARI-ZENWAN-MUNE-MAE-SUIHEI-KAMAE

1. Keeping the stance unchanged, move the right fist from downwards in front of the body, circling outside the left elbow, and passing in front of the chin, ending up beside the right ear, with the back of the fist facing outwards, to the right. At the same time, bring the left fist to the front of the right shoulder, passing inside the right elbow with the left forearm in front of the left side of the body, and the left elbow positioned at a distance of one fist and a half away from the left side of the body, back of the left fist facing upwards. Both fists cross in front of the chest with a feeling of both fists prying each other apart. MIGI-HAIWAN-JODAN-UCHI-NAGASHI-UKÉ HIDARI-GEDAN-UKÉ should be executed at the end of these movements.
2. Immediately, strike with the back of the right fist, the area just above the upper lip (JINCHU), while the back of the left fist touches the underside of the right elbow, with the back of the fist facing upwards. MIGI-URAKEN-JODAN-UCHI HIDARI-ZENWAN-MUNE-MAE-SUIHEI-KAMAE should be executed at the end of these movements.

Reference Point: The right fist striking the area just above the upper lip (JINCHU) must be kept straight.  
( KARATE-DO KYOHAN )

## 24 TWENTY-FOURTH MOVEMENT

KIBA-DACHI

KAO-MIGI-MUKI

Keeping the stance and the upper body position unchanged, look to the right.

Note: Turn sharply to look.

## 25 TWENTY-FIFTH MOVEMENT

MIGI-ASHI-NAMIGAESHI KIBA-DACHI

MIGI-ZENWAN-MIGI-SOKUMEN-CHUDAN-UKÉ

1. Keeping the upper body, both hands, the level of the hips, both knees and the left foot position unchanged, use the right knee as a pivot point and lift the right foot up high with a springing motion toward the lower part of the abdomen until the sole of the right foot faces upwards. MIGI-ASHI-NAMIGAESHI should be executed at the end of these movements.
2. Swing back the right foot, reversing the same motion, and form KIBA-DACHI. At the same time, keeping the back of the left fist touching the underside of the right elbow, rotate the upper body clockwise, turning the right forearm inward, with the back of the fist facing upwards. MIGI-ZENWAN-MIGI-SOKUMEN-CHUDAN-UKÉ should be executed at the end of these movements.

Point: Lift the right foot up high with a springing motion toward the lower part of the abdomen until the sole of the right foot faces upward, with a feeling of blocking with a sweeping motion using the sole of the right foot, an opponent's foot that is kicking.





## 26 TWENTY-SIXTH MOVEMENT

KIBA-DACHI  
KAO-HIDARI-MUKI

Keeping the stance and upper body position unchanged, look to the left.

Note: Turn sharply to look.

## 27 TWENTY-SEVENTH MOVEMENT

HIDARI-ASHI-NAMIGAESHI KIBA-DACHI  
MIGI-ZENWAN-HIDARI-SOKUMEN-CHUDAN-UKE

1. Keeping the upper body, both hands, the level of the hips, both knees and the right foot position unchanged, use the left knee as a pivot point and lift the left foot up high with a springing motion toward the lower part of the abdomen until the sole of the left foot faces upwards. HIDARI-ASHI-NAMIGAESHI should be executed at the end of these movements.
2. Swing back the left foot, reversing the same motion, and form KIBA-DACHI. At the same time, keeping the back of the left fist touching the underside of the right elbow, rotate the upper body counter-clockwise, turning the right forearm outward, with the back of the fist facing downwards. MIGI-ZENWAN-HIDARI-SOKUMEN-CHUDAN-UKE should be executed at the end of these movements.

Point: Lift the left foot up high with a springing motion toward the lower part of the abdomen until the sole of the left foot faces upwards with a feeling of blocking with a sweeping motion using the sole of the left foot, an opponent's foot that is kicking.



## 28 TWENTY-EIGHTH MOVEMENT

KIBA-DACHI  
KAO-MIGI-MUKI RYOKEN-HIDARI-KOSHI-KAMAE

Keeping the stance unchanged, look to the right. At the same time, bring both fists to the left hip, with the right fist on top of the left fist, back of the right fist facing forward, and back of the left fist facing downwards. RYOKEN-HIDARI-KOSHI-KAMAE should be executed at the end of these movements.

Note: The fists movements and looking to the right should be done with a sharp motion.

## 29 TWENTY-NINTH MOVEMENT

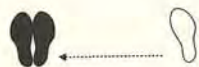
KIBA-DACHI  
UKEN-MIGI-SOKUMEN-CHUDAN-ZUKI SAKEN-KAGI-ZUKI  
KIAI

Keeping the stance unchanged, drive the right fist toward the right side of the body and slightly lower than the right shoulder, with the back of the fist facing upwards. At the same time, drive the left fist forward with the left forearm brushing the left side of the body then changing direction to the right, bending the left elbow at a right angle and turning the fist inward, with the back of the fist facing upwards. The left forearm ends up in front of the solar plexus (SUIGETSU), and should be parallel to the chest and at a distance of approximately two fists apart. The left fist is even with the right side of the body, and slightly lower than the left elbow. Both fists move together during this sequence. KIAI at the end of this movement. UKEN-MIGI-SOKUMEN-CHUDAN-ZUKI SAKEN-KAGI-ZUKI should be executed at the end of these movements.



## NAORE (End Position)

As the left foot stays in place, the right foot moves back alongside the left foot, returning to YOI position.



## REI

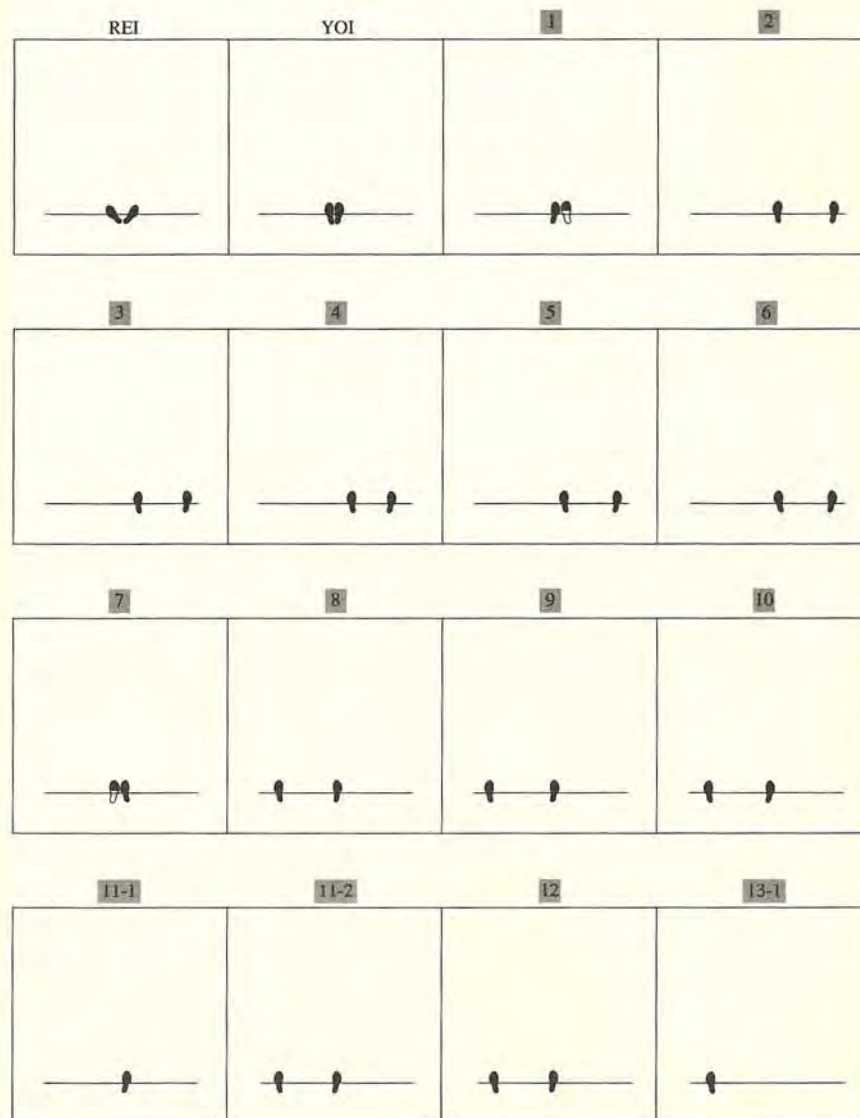
### MUSUBI-DACHI

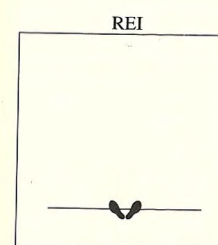
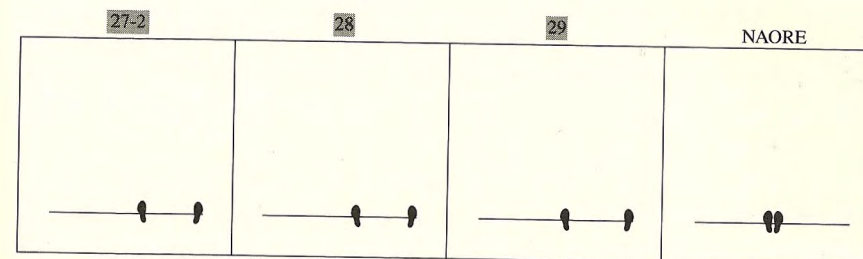
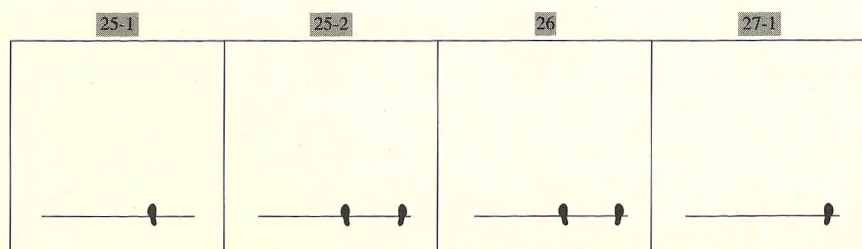
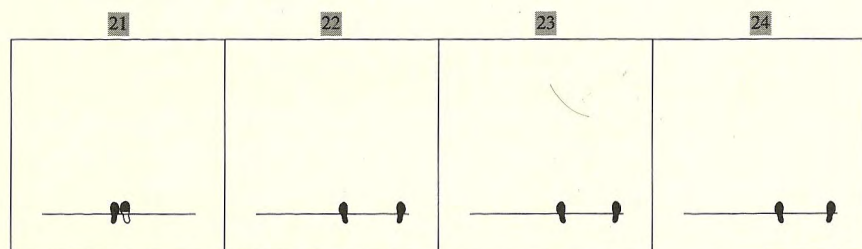
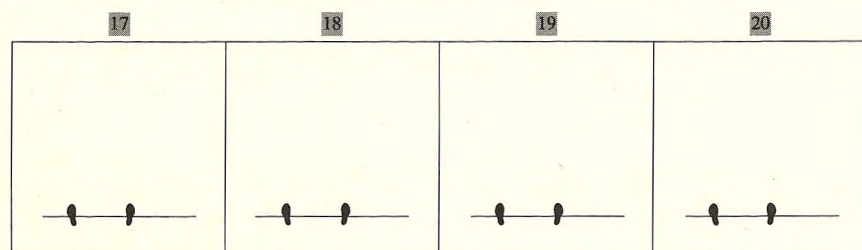
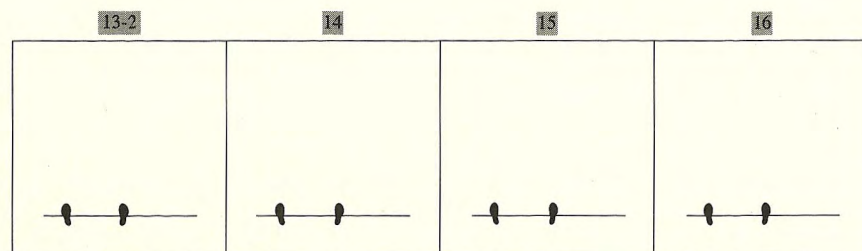
Placing both hands on each side of the body, form MUSUBI-DACHI, and bow forward.



Reference Point: TEKKI was known as NAIHANCHI.

This KATA is characterized by its stance. Tense the inner part of the thighs as if straddling a horse, with both feet applying pressure from the outside of the soles to the inside, thus describing the origin of the name TEKKI. (KARATE-DO KYOHAN)







## BASSAI DAI (42 movements)

### REI

#### MUSUBI-DACHI

Bow forward in MUSUBI-DACHI.



### YOI (Ready Position)

#### HEISOKU-DACHI

#### SASHO-UKEN-KAFUKUBU-MAE

Form HEISOKU-DACHI and place the left hand slightly bent, in front of the lower part of the abdomen, with the back of the hand facing to the left. At the same time, place the right fist in the left hand, with the back of the fist facing to the right.

Reference Point: The left hand is gently bent, without grabbing the right fist. (KARATE-DO KYOHAN)



## 1 FIRST MOVEMENT

#### MIGI-ASHI-MAE-KOSA-DACHI

#### SASHO-SOEDE-MIGI-CHUDAN-UCHI-UKE

Take a leaping step forward, and bend the right leg to support the body. Place the left foot behind the right heel so that the legs are crossed and form MIGI-ASHI-MAE-KOSA-DACHI. At the same time, moving both arms simultaneously, the right fist draws an arc until it reaches the front of the right shoulder, with the back of the fist facing forward, and the left hand on the inner aspect of the right forearm, with the fingertip of the middle finger touching the inner aspect of the right wrist. The right elbow is bent at a right angle and ends up at a distance of one fist and a half away from the right side of the body. SASHO-SOEDE-MIGI-CHUDAN-UCHI-UKE should be executed at the end of these movements.

Note: The position of the upper body is angled to the side (HANMI).

Meaning Point: In this movement the opponent initiating an attack, is refrained from further action. Thus it is not possible to block with a swinging arm motion.





## 2 SECOND MOVEMENT

HIDARI-ZENKUTSU-DACHI  
HIDARI-CHUDAN-UCHI-UKE

Setting the right leg as the supporting leg, slide the left foot backward. At the same time, the left fist, from in front of the right hip, moves to the front of the left shoulder, circling outside the right elbow, with the left elbow bent at a right angle and at a distance of one fist and a half away from the left side of the body, back of the fist facing forward. Simultaneously, pull back the right fist from in front of the left side of the chest, brushing the right forearm against the right side of the body until the fist reaches the right hip, with the back of the fist facing downwards. There should be a feeling of both fists prying each other apart. HIDARI-ZENKUTSU-DACHI HIDARI-CHUDAN-UCHI-UKE should be executed at the end of these movements.



## 3 THIRD MOVEMENT

HIDARI-ZENKUTSU-DACHI  
MIGI-CHUDAN-UCHI-UKE

Keeping the stance unchanged, the right fist, from in front of the left hip, moves to the front of the right shoulder, passing outside the left elbow and forming a cross with both wrists, bringing the right forearm upward in a circular motion until the right fist reaches the front of the right shoulder, with the back of the fist facing forward. The right elbow is bent at a right angle and ends up at a distance of one fist and a half away from the right side of the body. At the same time, pull back the left fist, turning the fist outward and brushing the left forearm against the left side of the body until the fist reaches the left hip, with the back of the fist facing downwards. The right shoulder is pushed forward and the left shoulder is pulled backwards as the fists are moved so that GYAKU-HANMI is formed. HIDARI-ZENKUTSU-DACHI MIGI-CHUDAN-UCHI-UKE should be executed at the end of these movements.

Note: The second movement should be followed quickly by the third movement.

Reference Point: An opponent's right fist is blocked by the left hand, a position of disadvantage, then the hand is exchanged with the right hand, now a position of advantage. Disadvantage means that the opponent can use the left fist and foot freely, and advantage being the opposite. This represents a particularity of BASSAI DAI and often repeated throughout this KATA emulating the feeling of going through a fortress, from the word "BASSAI". The exchange of fists is such that one fist passes under the other arm, outside the elbow, with a feeling of the wrists drawing a cross.  
( KARATE-DO KYOHAN )



#### 4 FOURTH MOVEMENT

MIGI-ZENKUTSU-DACHI  
HIDARI-CHUDAN-SOTO-UKE

Setting the left leg as the supporting leg, rotate the upper body clockwise, and look in the direction of the front (SHOMEN). At the same time, pull back the right fist, brushing the right forearm against the right side of the body until the fist reaches the right hip, with the back of the fist facing downwards. Simultaneously, keeping the left elbow half bent, move the left fist together with the upper body in a circular motion until the fist reaches the front of the right shoulder, with the back of the fist facing forward. The left elbow is bent at a right angle and at a distance of one fist and a half away from the left side of the body. MIGI-ZENKUTSU-DACHI HIDARI-CHUDAN-SOTO-UKE should be executed at the end of these movements.

Note: From the blocking position, the right fist should be pulled back directly to the right side of the hip.



#### 5 FIFTH MOVEMENT

MIGI-ZENKUTSU-DACHI  
MIGI-CHUDAN-UCHI-UKE

Keeping the stance unchanged, the right fist, from in front of the left hip, moves to the front of the right shoulder, passing outside the left elbow, and forming a cross with both wrists, bringing the right forearm upward in a circular motion until the right fist reaches the front of the right shoulder, with the back of the fist facing forward. The right elbow is bent at a right angle and ends up at a distance of one fist and a half away from the right side of the body. Simultaneously, pull back the left fist, turning the fist outward and brushing the left forearm against the left side of the body until the fist reaches the left hip, with the back of the fist facing downwards. There should be a feeling of both fists prying each other apart. MIGI-ZENKUTSU-DACHI MIGI-CHUDAN-UCHI-UKE should be executed at the end of these movements.

Note: The fourth movement should be followed quickly by the fifth movement.



## 6 SIXTH MOVEMENT

MIGI-ZENKUTSU-DACHI  
MIGI-GEDAN-SUKUI-UKE  
MIGI-CHUDAN-SOTO-UKE

Setting the left leg as the supporting leg, keep the left fist on the left hip and bring the right foot alongside the left foot. At the same time, block with the outside part of the right wrist in a downward sweeping motion along the right side of the body, with the back of the fist facing downwards. SUKUI-UKE is thus executed.

Slide the right foot forward, in the direction of the right. At the same time, extend the right arm, raising the arm until it becomes parallel to the ground, with the back of the fist facing backwards.

Then rotate the hips counter-clockwise, and form MIGI-ZENKUTSU-DACHI. The right elbow is half bent, and in a circular motion, bring the right fist to the front of the left shoulder, with the back of the fist facing forward. The right elbow is bent at a right angle, and at a distance of one fist and a half away from the right side of the body. MIGI-CHUDAN-SOTO-UKE should be executed at the end of these movements.

Note: Bring the right foot toward the left foot and then to the right, drawing a half circle. Move the right foot and the right fist together without changing the height of the hips and place the right foot behind the heel of an opponent's supporting leg.

Meaning Point: Block an opponent's kick coming from the right side with a sweeping motion (SUKUI-UKE) then, extend the right arm and bring it up until the arm becomes parallel to the ground with a feeling of raising upward the opponent's leg, and turn the arm inward with a feeling of throwing the opponent off balance.



## 7 SEVENTH MOVEMENT

MIGI-ZENKUTSU-DACHI  
HIDARI-CHUDAN-UCHI-UKE

Keeping the stance unchanged, the left fist, from in front of the right hip, moves to the front of the left shoulder, passing outside the right elbow and forming a cross with both wrists, bringing the left forearm upward in a circular motion until the left fist reaches the front of the left shoulder, with the back of the fist facing forward. The left elbow is bent at a right angle and ends up at a distance of one fist and a half away from the left side of the body. At the same time, pull back the right fist, turning the fist outward and brushing the right forearm against the right side of the body until the fist reaches the right hip, with the back of the fist facing downwards. The left shoulder is pushed forward and the right shoulder is pulled backwards as the fists are moved so that GYAKU-HANMI is formed. HIDARI-ZENKUTSU-DACHI MIGI-CHUDAN-UCHI-UKE should be executed at the end of these movements.

Note: The sixth movement should be followed quickly by the seventh movement.



## 8 EIGHTH MOVEMENT

HACHIJI-DACHI  
RYOKEN-MIGI-KOSHI-KAMAE

Keeping the right leg as the supporting leg, look to the left, in the direction of the front (SHOMEN), and extend the right leg, forming a slightly wider HACHIJI-DACHI. At the same time, place the left fist on top of the right fist with the back of the left fist facing forward, and the back of the right fist facing downwards, forming RYOKEN-MIGI-KOSHI-KAMAE.

Note: This movement is quick yet tempered with smoothness.  
HACHIJI-DACHI is slightly wider than usual.



## 9 NINTH MOVEMENT

HACHIJI-DACHI  
HIDARI-TATE-SHUTO-CHUDAN-UKE

Keeping the stance and the right fist position unchanged, open the left fist into knife hand, and bring the left knife hand toward the front of the left shoulder slowly, in a circular motion, extending the left elbow and bending the wrist outward, with the back of the hand facing backwards. HIDARI-TATE-SHUTO-CHUDAN-UKE should be executed at the end of these movements.

Note: This movement should be done slowly and powerfully.  
HACHIJI-DACHI is slightly wider than usual.

Meaning Point: Block with the left hand an opponent's right chest level (CHUDAN) punch at the crook of the opponent's shoulder. In reality this block should be done with the left foot stepping between the opponent's legs.

## 10 TENTH MOVEMENT

HACHIJI-DACHI  
UKEN-CHUDAN-ZUKI  
SAKEN-HIDARI-KOSHI

Keeping the stance unchanged, pull firmly back the left fist, turning the fist outward and brushing the left forearm against the left side of the body until the fist reaches the left hip, with the back of the fist facing downwards. At the same time, the right fist moves toward the chest level (CHUDAN) brushing the right forearm against the right side of the body, the fist turning inwards as it moves toward the target and ends with the back of the fist facing upwards. UKEN-CHUDAN-ZUKI SAKEN-HIDARI-KOSHI should be executed at the end of these movements.

Note: HACHIJI-DACHI is slightly wider than usual.

Point: Pull back the left fist, with a feeling of grabbing and pulling an opponent close to the body.



## 11 ELEVENTH MOVEMENT

HIDARI-HIZAKUTSU  
MIGI-CHUDAN-UCHI-UKE

Keeping both feet and the left fist position unchanged, rotate the hips to the left and pull back the left shoulder. Using the right elbow as the pivot point, in a circular motion, bring the right forearm upward from the lower left side of the body to the front of the right shoulder, with the back of the fist facing forward. The right elbow is bent at a right angle and ends up at a distance of one fist and a half away from the right side of the body. At the same time, keeping the right leg extended and bending the left knee, both big toes are pointing to the left on an angle, the right shoulder is pushed out and the upper body is turned toward the left. HIDARI-HIZAKUTSU MIGI-CHUDAN-UCHI-UKE should be executed at the end of these movements.

Note: The tenth movement should be followed quickly by the eleventh movement.



## 12 TWELFTH MOVEMENT

HACHIJI-DACHI  
SAKEN-CHUDAN-ZUKI  
UKEN-MIGI-KOSHI

Keeping both feet unchanged, extend the left leg, turning the upper body in the direction of the front (SHOMEN), and form a slightly wider HACHIJI-DACHI. At the same time, pull firmly back the right fist, turning the fist outward and brushing the right forearm against the right side of the body until the fist reaches the right hip, with the back of the fist facing downwards. Simultaneously, the left fist moves toward the chest level (CHUDAN) brushing the left forearm against the left side of the body, the fist turning inwards as it moves toward the target and ends with the back of the fist facing upwards. SAKEN-CHUDAN-ZUKI UKEN-MIGI-KOSHI should be executed at the end of these movements.

Note: HACHIJI-DACHI is slightly wider than usual.

Point: Pull back the right fist, with a feeling of grabbing and pulling an opponent close to the body.





### 13 THIRTEENTH MOVEMENT

MIGI-HIZAKUTSU  
HIDARI-CHUDAN-UCHI-UKE

Keeping both feet and the right fist position unchanged, rotate the hips to the right and pull back the right shoulder. Using the left elbow as the pivot point, in a circular motion, bring the left forearm upward from the lower right side of the body to the front of the left shoulder, with the back of the fist facing forward. The left elbow is bent at a right angle and ends up at a distance of one fist and a half away from the left side of the body. At the same time, keeping the left leg extended and bending the right knee, both big toes are pointing to the right on an angle, the left shoulder is pushed out and the upper body is turned toward the right. HIDARI-CHUDAN-UCHI-UKE should be executed at the end of these movements.

Note: The twelfth movement should be followed quickly by the thirteenth movement.



### 14 FOURTEENTH MOVEMENT

HIDARI-KOKUTSU-DACHI  
MIGI-SHUTO-CHUDAN-UKE

Keeping the left foot in place, slide the right foot to the left, in the direction of the front (SHOMEN). At the same time, place the right knife hand at the top and slightly in front of the left shoulder, back of the hand facing outwards, and the left knife hand angled slightly downwards and toward the right side of the body, back of the hand facing upwards. Bring the right knife hand downward to the level of the right shoulder with the right elbow bent at a right angle and at a distance of one fist and a half away from the right side of the body, back of the hand facing slightly upwards. Simultaneously, pull back the left knife hand until it reaches the position of the solar plexus (SUIGETSU). The left knife hand should be parallel to the ground with the back of the hand facing downwards and the fingertips even with the right side of the chest. HIDARI-KOKUTSU-DACHI MIGI-SHUTO-CHUDAN-UKE should be executed at the end of these movements.





## 15 FIFTEENTH MOVEMENT

MIGI-KOKUTSU-DACHI  
HIDARI-SHUTO-CHUDAN-UKE

Slide the left foot forward in the direction of the front (SHOMEN). At the same time, place the left knife hand at the top and slightly in front of the right shoulder, back of the hand facing outwards, and the right knife hand angled slightly downwards, back of the hand facing upwards. Bring the left knife hand downward to the level of the left shoulder with the left elbow bent at a right angle and at a distance of one fist and a half away from the left side of the body, back of the hand facing slightly upwards. Simultaneously, pull back the right knife hand until it reaches the position of the solar plexus (SUIGETSU). The right knife hand should be parallel to the ground with the back of the hand facing downwards and the fingertips even with the left side of the chest. MIGI-KOKUTSU-DACHI HIDARI-SHUTO-CHUDAN-UKE should be executed at the end of these movements.



## 16 SIXTEENTH MOVEMENT

HIDARI-KOKUTSU-DACHI  
MIGI-SHUTO-CHUDAN-UKE

Slide the right foot forward in the direction of the front (SHOMEN). At the same time, place the right knife hand at the top and slightly in front of the left shoulder, back of the hand facing outwards, and the left knife hand angled slightly downwards, back of the hand facing upwards. Bring the right knife hand downward to the level of the right shoulder with the right elbow bent at a right angle and at a distance of one fist and a half away from the right side of the body, back of the hand facing slightly upwards. Simultaneously, pull back the left knife hand until it reaches the position of the solar plexus (SUIGETSU). The left knife hand should be parallel to the ground with the back of the hand facing downwards and the fingertips even with the right side of the chest. HIDARI-KOKUTSU-DACHI MIGI-SHUTO-CHUDAN-UKE should be executed at the end of these movements.





## 17 SEVENTEENTH MOVEMENT

MIGI-KOKUTSU-DACHI  
HIDARI-SHUTO-CHUDAN-UKE

Slide the right foot one step backwards. At the same time, place the left knife hand at the top and slightly in front of the right shoulder, back of the hand facing outwards, and the right knife hand angled slightly downwards, back of the hand facing upwards. Bring the left knife hand downward to the level of the left shoulder with the left elbow bent at a right angle and at a distance of one fist and a half away from the left side of the body, back of the hand facing slightly upwards. Simultaneously, pull back the right knife hand until it reaches the position of the solar plexus (SUIGETSU). The right knife hand should be parallel to the ground with the back of the hand facing downwards and the fingertips even with the left side of the chest. MIGI-KOKUTSU-DACHI HIDARI-SHUTO-CHUDAN-UKE should be executed at the end of these movements.



## 18 EIGHTEENTH MOVEMENT

HIDARI-ASHI-ZENKUTSU  
RYOSHO-CHUDAN-TSUKAMI-UKE

Keeping both feet position unchanged, set the right leg as the supporting leg and rotate the hips counter-clockwise extending the right leg and bending the left knee, the right shoulder is pushed out, forming GYAKU-HANMI. At the same time, drawing a half circle, bring the right hand under the left hand, placing the hand out toward the front of the left hand so that the left fingertips are very close to the right wrist. Slightly bending both elbows, the underarms and elbows are kept tight, with the back of both hands facing upwards, and the right elbow at a distance of one fist and a half away from the right side of the body. HIDARI-ASHI-ZENKUTSU RYOSHO-CHUDAN-TSUKAMI-UKE should be executed at the end of these movements.

Note: This movement should be done slowly and powerfully.

Reference Point: Block an opponent's punch at the chest level (CHUDAN) with the left knife hand, and immediately bring the right hand from beneath to grab the opponent's arm. In this KATA, when determining the right hand position, the left hand doesn't move when the right hand is held out in front of the left hand. However, in reality, the left hand can also grab the opponent's arm by holding it out in front of the right hand, so that there is an exchange of the block with the right hand.  
( MEMOIRS FROM MR. FUNAKOSHI'S LESSONS )

Reference Point: Keep both feet flat on the floor and push the heels out. ( BEST KARATE )





## 19 NINETEENTH MOVEMENT

HIDARI-ASHI-DACHI  
RYOSHO-TSUKAMIYOSE  
MIGI-SOKUTO-GEDAN-KEKOMI  
KIAI

Lift the right knee high in the created space between the arms. At the same time, make fists and pull the fists side by side sharply upward at the level of the right nipple, with the back of both fists facing upwards, and thrust the right leg downward, using the outside edge of the right foot. The thrust kick is aimed at slightly above the hipbone. KIAI at the end of this movement. HIDARI-ASHI-DACHI RYOSHO-TSUKAMIYOSE MIGI-SOKUTO-GEDAN-KEKOMI should be executed at the end of these movements.

Note: The action of the arms and legs should be completed at the same time, with great force.

Point: Make fists and pull the fists side by side upward, with a feeling of grabbing an opponent's fist that is punching, and pulling the fist close to the body.

Reference Point: Ideally bring up the right knee as high as the front of the face, foot at the height of the hands and thrust the kick on a downward angle. ( BEST KARATE )



## 20 TWENTIETH MOVEMENT

MIGI-KOKUTSU-DACHI  
HIDARI-SHUTO-CHUDAN-UKE

Retracting the right thrusting foot, look to the left, in the direction of the back (URA-SHOMEN) and open both fists into knife hand, placing the left knife hand at the top and slightly in front of the right shoulder, back of the hand facing outwards, and the right knife hand angled slightly downwards, back of the hand facing upwards. As the right foot lands forming MIGI-KOKUTSU-DACHI, bring the left knife hand downward to the level of the left shoulder with the left elbow bent at a right angle and at a distance of one fist and a half away from the left side of the body, back of the hand facing slightly upwards. Simultaneously, pull back the right knife hand until it reaches the position of the solar plexus (SUIGETSU). The right knife hand should be parallel to the ground with the back of the hand facing downwards and the fingertips even with the left side of the chest. HIDARI-SHUTO-CHUDAN-UKE should be executed at the end of these movements.





## 21 TWENTY-FIRST MOVEMENT

HIDARI-KOKUTSU-DACHI  
MIGI-SHUTO-CHUDAN-UKE

Slide the right foot forward in the direction of the back (URA-SHOMEN). At the same time, place the right knife hand at the top and slightly in front of the left shoulder, back of the hand facing outwards, and the left knife hand angled slightly downwards, back of the hand facing upwards. Bring the right knife hand downward to the level of the right shoulder with the right elbow bent at a right angle and at a distance of one fist and a half away from the right side of the body, back of the hand facing slightly upwards. Simultaneously, pull back the left knife hand until it reaches the position of the solar plexus (SUIGETSU). The left knife hand should be parallel to the ground with the back of the hand facing downwards and the fingertips even with the right side of the chest. HIDARI-KOKUTSU-DACHI MIGI-SHUTO-CHUDAN-UKE should be executed at the end of these movements.



## 22 TWENTY-SECOND MOVEMENT

HEISOKU-DACHI  
MOROTE-JODAN-AGE-UKE

Keeping the left foot position unchanged, bring the right foot toward the left foot. At the same time, pull upward both fists in front and slightly above the forehead. The distance of each fist and the forehead is approximately one fist apart, with the back of both fists facing backwards. HEISOKU-DACHI MOROTE-JODAN-AGE-UKE should be executed at the end of these movements.

- Note:
1. Following the previous movement, this movement should not be done slowly, but at regular speed.
  2. The action of the arms and feet should be executed simultaneously.
  3. The upper body should not be angled to the side (HANMI), but facing straight forward.

Reference Point: There should be a feeling of blocking an opponent's double punch at the face level (JODAN-MOROTE-ZUKI) with both wrists. (KARATE-DO KYOHAN)





## 23 TWENTY-THIRD MOVEMENT

MIGI-ZENKUTSU-DACHI  
RYO-KENTSUI-CHUDAN-HASAMI-UCHI

Keeping the left foot unchanged, slide the right foot forward. At the same time, pull both fists apart one fist distance and drawing a half-circle, with the back of the fists facing outwards, strike to each side of the abdomen, with the back of the fists now facing downwards. MIGI-ZENKUTSU-DACHI RYO-KENTSUI-CHUDAN-HASAMI-UCHI should be executed at the end of these movements.

- Note:
1. The right foot does not stomp forward but slides forward.
  2. The action between the twenty-second and the twenty-third movement should be completed quickly without pausing. The sequence of the hands and feet completed at the same time.
  3. If the fists are pulled too greatly apart from each other, this can give the opponent an opportunity to retaliate using the same striking technique. Thus caution must be exerted.
  4. Pull both fists apart with a feeling of tearing them apart from each other.

Point: Strike to each side of an opponent's abdomen, with a feeling of entrapping the body in a pincer-like motion.



## 24 TWENTY-FOURTH MOVEMENT

MIGI-ZENKUTSU-DACHI  
YORI-ASHI UKEN-CHUDAN-ZUKI SAKEN-HIDARI-KOSHI

Keeping the stance unchanged, use the right foot as the point of propulsion and slide both feet together forward (YORI-ASHI). At the same time, from the twenty-third movement, pull back the left fist, brushing the left forearm against the left side of the body until the fist reaches the left hip, with the back of the fist facing downwards. Simultaneously, the right fist moves toward the chest level (CHUDAN) the fist turning inwards as it moves towards the target and ends with the back of the fist facing upwards. MIGI-ZENKUTSU-DACHI YORI-ASHI UKEN-CHUDAN-ZUKI SAKEN-HIDARI-KOSHI should be executed at the end of these movements.



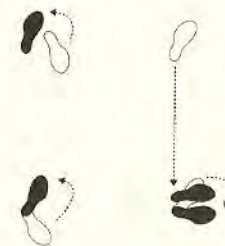


## 25 TWENTY-FIFTH MOVEMENT

HIDARI-ASHI-ZENKUTSU  
SASHO-JODAN-NAGASHI-UKE MIGI-SHUTO-GEDAN-UCHIKOMI  
HEISOKU-DACHI  
MIGI-SOKUMEN-JODAN-UCHI-UKE  
HIDARI-SOKUMEN-GEDAN-UKE

1. Setting the right leg as the supporting leg, turn towards the left and look backwards, in the direction of the front (SHOMEN). Open both fists and place the left hand at the left side of the lower part of the abdomen (GEDAN), with the palm of the left hand facing downwards. At the same time, place the right hand beside the right ear, with the palm of the right hand facing forward. Move the left hand to the top of the right shoulder, with the palm of the left hand facing inwards. Simultaneously, move the right hand to the left side of the lower part of the abdomen (GEDAN), with the palm of the right hand facing upwards. SASHO-JODAN-NAGASHI-UKE MIGI-SHUTO-GEDAN-UCHIKOMI should be executed at the end of these movements.
2. Bring the left foot alongside the right foot and form HEISOKU-DACHI. Both hands close to make fists and, with a feeling as if prying each other apart, the right fist moves from the left side of the lower part of the abdomen (GEDAN) to the right side of the face (JODAN), the right forearm rising vertically, with the fist slightly above the back of the head, the right elbow at a shoulder level, back of the fist facing backwards. The left fist moves from the top of the right shoulder to the left side of the lower part of the abdomen (GEDAN), with the left elbow positioned one fist and a half away from the left side of the body, back of the fist facing upwards. MIGI-SOKUMEN-JODAN-UCHI-UKE HIDARI-SOKUMEN-GEDAN-UKE should be executed at the end of these movements.

Note: Part 1 should be done quickly, and Part 2 should be done slowly and powerfully, with the motion of the hands and feet completed together.



## 26 TWENTY-SIXTH MOVEMENT

KIBA-DACHI  
MIGI-SOKUMEN-MIGI-GEDAN-BARAI

Setting the left leg as the supporting leg, lift the right knee close to the body and turning the body counter-clockwise in the direction of the front (SHOMEN), stomp the right foot down, and form KIBA-DACHI. At the same time, pull back the left fist, turning the fist outward and brushing the left forearm against the left side of the body until the fist reaches the left hip, with the back of the fist facing downwards. Simultaneously, from the position of the twenty-fifth movement, bring the right forearm downward directly in front of the right side of the lower part of the abdomen (GEDAN), with the right elbow at a distance of one fist and a half away from the right side of the body, back of the fist facing upwards. MIGI-SOKUMEN-MIGI-GEDAN-BARAI should be executed at the end of these movements.

Note: This movement should be done quickly, in a continuous motion, with the action of the legs and arms completed together.





## 27 TWENTY-SEVENTH MOVEMENT

KIBA-DACHI

HIDARI-TEKUBI-HIDARI-SOKUMEN-CHUDAN-KAKE-UKE

UKEN-MIGI-KOSHI

Keeping the stance unchanged, look to the left, in the direction of the back (URA-SHOMEN). Open the left hand crossing both forearms in front of the upper part of the abdomen, with the right forearm on top of the left forearm, back of both fists facing upwards. Move the left arm in a circular motion from under the right elbow, extending the arm toward the left side of the body, at the chest level (CHUDAN), with the back of the hand facing backwards. At the same time, pull back the right fist, turning the fist outward and brushing the right forearm against the right side of the body until the fist reaches the right hip, with the back of the fist facing downwards. HIDARI-TEKUBI-HIDARI-SOKUMEN-CHUDAN-KAKE-UKE UKEN-MIGI-KOSHI should be executed at the end of these movements.

Note: The hands should be pulled slowly and powerfully as if drawing a bow.

## 28 TWENTY-EIGHTH MOVEMENT

HIDARI-ASHI-DACHI

SASHO-NI-MIGI-CHUDAN-MIKAZUKI-GERI

KIBA-DACHI

SASHO-NI-MIGI-MAE-ENPI

1. Keeping the right fist position unchanged, set the left leg as the supporting leg, and rotating the hips counter-clockwise, lift the right foot high, circling toward the left side in a crescent-like motion and hit the palm of the left hand with the sole of the right foot. SASHO-NI-MIGI-CHUDAN-MIKAZUKI-GERI should be executed at the end of these movements.

Note: Kick the palm of the left hand without changing the left hand position.

SASHO-NI reflects where the strike is directed, namely to the palm of the left hand.

2. Land the kicking foot forward and form KIBA-DACHI. At the same time, strike the left hand with the right elbow, brushing the right forearm against the right side of the body and turning inwards as the right elbow moves in front of the chest, the right fist ends up at the level of the left nipple, with the back of the right fist facing upwards. SASHO-NI-MIGI-MAE-ENPI should be executed at the end of these movements.

Note: SASHO-NI reflects where the strike is directed, namely to the palm of the left hand.





## 29 TWENTY-NINTH MOVEMENT

KIBA-DACHI

MIGI-GEDAN-UKE HIDARI-ZENWAN-MUNE-MAE-KAMAE

Keeping the stance unchanged, bring the right forearm downward in front of the right side of the body, with the back of the fist facing forward. At the same time, while in position, make a fist with the left hand and place the left fist at the inner aspect of the right elbow, with the back of the fist facing forward. MIGI-GEDAN-UKE HIDARI-ZENWAN-MUNE-MAE-KAMAE should be executed at the end of these movements.

Note: This movement is done with the intent of protecting the solar plexus (SUIGETSU).

## 30 THIRTIETH MOVEMENT

KIBA-DACHI

HIDARI-GEDAN-UKE MIGI-ZENWAN-MUNE-MAE-KAMAE

Keeping the stance unchanged and both elbows in place, bring the left forearm downward in front of the left side of the body, with the back of the fist facing forward. At the same time, bring the right fist upward passing outside the left forearm until the fist is touching the inner aspect of the left elbow, the right forearm ending in front of the solar plexus (SUIGETSU), with the back of the fist facing forward. HIDARI-GEDAN-UKE MIGI-ZENWAN-MUNE-MAE-KAMAE should be executed at the end of these movements.

## 31 THIRTY-FIRST MOVEMENT

KIBA-DACHI

MIGI-GEDAN-UKE HIDARI-ZENWAN-MUNE-MAE-KAMAE

Keeping the stance unchanged and both elbows in place, bring the right forearm downward in front of the right side of the body, with the back of the fist facing forward. At the same time, bring the left fist upward passing outside the right forearm until the fist is touching the inner aspect of the right elbow, the left forearm ending in front of the solar plexus (SUIGETSU), with the back of the fist facing forward. MIGI-GEDAN-UKE HIDARI-ZENWAN-MUNE-MAE-KAMAE should be executed at the end of these movements.

## 32 THIRTY-SECOND MOVEMENT

MIGI-ASHI-ZENKUTSU

RYOKEN-HIDARI-KOSHI-KAMAE

Keep both feet in place while turning both feet clockwise and extend the left leg while the right knee is bent, facing toward the right, in the direction of the back (URA-SHOMEN). At the same time, pull back the left fist, turning the fist outward and brushing the left forearm against the left side of the body until the fist reaches the left hip, with the back of the fist facing downwards, and the right fist on top of the left fist, with the back of the right fist facing forward. MIGI-ASHI-ZENKUTSU RYOKEN-HIDARI-KOSHI-KAMAE should be executed at the end of these movements.

Note: This movement is executed quickly and the upper body is half facing front (HANMI).





### 33 THIRTY-THIRD MOVEMENT

MIGI-ASHI-ZENKUTSU

SAKEN-JODAN-UKEN-GEDAN-YAMA-ZUKI

Keeping both feet position unchanged and both elbows bent, bring the left fist in front and above the forehead, brushing the left forearm against the left side of the body, the fist turning inwards as it moves toward the target and ends with the back of the fist facing upwards. At the same time, bring the right elbow close to the right hip, with the back of the fist facing downwards. Both fists should end up simultaneously on a same vertical line, with the left fist at the face level (JODAN), and the right fist at the level of the lower part of the abdomen (GEDAN). MIGI-ASHI-ZENKUTSU SAKEN-JODAN-UKEN-GEDAN-YAMA-ZUKI should be executed at the end of these movements

Note: YAMA-ZUKI means "mountain punch" in Japanese and this technique takes its name from the resemblance to the Japanese written character for "mountain". (山)

Point: Blocking and diverting an opponent's right punch to the face level (JODAN) from the inside, with the left forearm can be used as an option. Simultaneously, punch the area just above the upper lip, between the nose and the mouth (JINCHU) with the left fist, and attack the lower part of the abdomen slightly below the umbilicus (MYOJO) with a right punch, with the back of the fist facing downwards (URA-ZUKI), bringing the right shoulder inward to form the position of IRIMI.

Reference Point: An opponent is grabbing the hair and while keeping an eye on the opponent, strike the area just above the upper lip (JINCHU) and the abdomen simultaneously with both fists. (KARATE-DO KYOHAN)

### 34 THIRTY-FOURTH MOVEMENT

HEISOKU-DACHI

RYOKEN-MIGI-KOSHI-KAMAE

Bring the right foot alongside the left foot and form HEISOKU-DACHI. At the same time, pull back the right fist, brushing the right forearm against the right side of the body until the fist reaches the right hip, with the back of the fist facing downwards, and place the left fist on top of the right fist with the back of the left fist facing forward. RYOKEN-MIGI-KOSHI-KAMAE should be executed at the end of these movements.

Note: The upper body is not angled to the side (HANMI) but facing toward the direction of the back (URA-SHOMEN). The motion of the hands and feet should be executed slowly and simultaneously.





### 35 THIRTY-FIFTH MOVEMENT

HIDARI-ASHI-ZENKUTSU  
UKEN-JODAN-SAKEN-GEDAN-YAMA-ZUKI

Lift the left knee close to the body and stomp down the left foot. At the same time, bend the left knee and extend the right leg, forming the position of IRIMI. Keeping both elbows bent, bring the right fist in front and above the forehead, brushing the right forearm against the right side of the body, the fist turning inwards as it moves toward the target and ends with the back of the fist facing upwards. Simultaneously, bring the left elbow close to the left hip, with the back of the fist facing downwards. Both fists should end up simultaneously on a same vertical line, with the right fist at the face level (JODAN), and the left fist at the level of the lower part of the abdomen (GEDAN). HIDARI-ASHI-ZENKUTSU UKEN-JODAN-SAKEN-GEDAN-YAMA-ZUKI should be executed at the end of these movements.

Point: Stomp down the left foot with a feeling of firmly stepping on an opponent's front foot.



### 36 THIRTY-SIXTH MOVEMENT

HEISOKU-DACHI  
RYOKEN-HIDARI-KOSHI-KAMAE

Bring the left foot alongside the right foot and form HEISOKU-DACHI. Simultaneously, pull back the left fist, brushing the left forearm against the left side of the body until the fist reaches the left hip, with the back of the fist facing downwards, and place the right fist on top of the left fist, with the back of the right fist facing forward. RYOKEN-HIDARI-KOSHI-KAMAE should be executed at the end of these movements.

Note: The upper body is not angled to the side (HANMI) but facing toward the direction of the back (URA-SHOMEN). The motion of the hands and feet should be executed slowly and simultaneously.





### 37 THIRTY-SEVENTH MOVEMENT

MIGI-ASHI-ZENKUTSU

SAKEN-JODAN-UKEN-GEDAN-YAMA-ZUKI

Lift the right knee close to the body and stomp down the right foot. At the same time, bend the right knee and extend the left leg, forming the position of IRIMI. Keeping both elbows bent, bring the left fist in front and above the forehead, brushing the left forearm against the right side of the body, the fist turning inwards as it moves toward the target and ends with the back of the fist facing upwards. Simultaneously, bring the right elbow close to the right hip, with the back of the fist facing downwards. Both fists should end up simultaneously on a same vertical line, with the left fist at the face level (JODAN), and the right fist at the level of the lower part of the abdomen (GEDAN). MIGI-ASHI-ZENKUTSU SAKEN-JODAN-UKEN-GEDAN-YAMA-ZUKI should be executed at the end of these movements.

Point: Stomp down the right foot with a feeling of firmly stepping on an opponent's front foot.



### 38 THIRTY-EIGHTH MOVEMENT

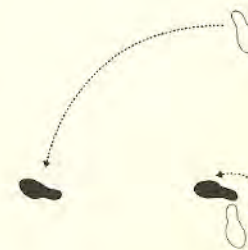
HIDARI-HIZAKUTSU

MIGI-GEDAN-SUKUI-UKE

Setting the right leg as the supporting leg, look behind, in the direction of the front (SHOMEN) and pivot the body counter-clockwise, shifting the left foot to the left side of the right foot, the feet in a straight line and in a longer position. At the same time, extend the right leg and bending the left knee, bring the right fist downward in a large swinging motion from above the right side of the body to the front of the lower part of the abdomen (GEDAN), with the back of the fist facing forward. The right forearm then pivots outwards, with the back of the fist facing downwards. Simultaneously, pull back the left fist, turning the fist outward and brushing the left forearm against the left side of the body until the fist reaches the left hip, with the back of the fist facing downwards. At the same time, firmly rotate the hips to the left, the right shoulder is pushed forward and the left shoulder is pulled backwards fully. HIDARI-HIZAKUTSU MIGI-GEDAN-SUKUI-UKE should be executed at the end of these movements.

Note: During the pivoting motion of the right forearm, the right fist should not be higher than the right elbow, otherwise the arm will be caught in the path of the opponent's kick. Setting the right elbow as the pivot point and turning outward the right forearm in a quick motion, the right fist should be lower than the right elbow, thus the opponent's leg that is kicking can be diverted to the outside.

Point: As the hips rotate, use the inner aspect of the right wrist, with the back of the fist facing upwards, to block at the ankle level the opponent's leg that is kicking at the front of the lower part of the abdomen (GEDAN).





### 39 THIRTY-NINTH MOVEMENT

MIGI-HIZAKUTSU  
HIDARI-GEDAN-SUKUI-UKE

Keeping the feet unchanged, bring the left fist downwards in a large swinging motion from the upper left side of the body to the level of the lower part of the abdomen (GEDAN), with the back of the fist facing forward. The left forearm then pivots outwards, with the back of the fist facing downwards. At the same time, pull back the right fist, turning the fist outward and brushing the right forearm against the right side of the body until the fist reaches the right hip, with the back of the fist facing downwards. Simultaneously, firmly rotate the hips clockwise so that the left shoulder is pushed forward and the right shoulder is pulled backwards fully. The left leg is extended and the right knee is bent. MIGI-HIZAKUTSU HIDARI-GEDAN-SUKUI-UKE should be executed at the end of these movements.

Point: As the hips rotate, use the inner aspect of the left wrist, with the back of the fist facing upwards, to block at the ankle level the opponent's leg that is kicking at the front of the lower part of the abdomen (GEDAN).



### 40 FORTIETH MOVEMENT

HIDARI-KOKUTSU-DACHI  
MIGI-SHUTO-CHUDAN-UKE

Keeping the upper body position unchanged, shift the left foot under the body, and slide the right foot on an angle, to the right. At the same time, place the right knife hand at the top and slightly in front of the left shoulder, back of the hand facing outwards, and the left knife hand angled slightly downwards and toward the right side of the body, back of the hand facing upwards. Bring the right knife hand downward to the level of the right shoulder with the right elbow bent at a right angle and at a distance of one fist and a half away from the right side of the body, back of the hand facing slightly upwards. Simultaneously, pull back the left knife hand until it reaches the position of the solar plexus (SUIGETSU). The left knife hand should be parallel to the ground with the back of the hand facing downwards and the fingertips even with the right side of the chest. HIDARI-KOKUTSU-DACHI MIGI-SHUTO-CHUDAN-UKE should be executed at the end of these movements.





## 41 FORTY-FIRST MOVEMENT

### MIGI-TE-MIGI-ASHI-UHO-E

Keeping the right leg and the right arm position unchanged, set the left leg as the supporting leg and pivoting the body clockwise ninety degrees, shift the right foot and the right hand to the right. Look to the left, on an angle.

Note: This movement should be done slowly and powerfully.

Meaning Point: From the fortieth movement, in which an opponent's right wrist was blocked, this is followed by grabbing the wrist and pulling the opponent off balance.

Reference Point: In the fortieth movement, bring the left foot to the center of the body and slide the right foot in the direction of the front (SHOMEN) forming HIDARI-KOKUTSU-DACHI and MIGI-SHUTO-CHUDAN-UKE. Then in the forty-first movement, setting the left leg as the supporting leg, look to the left on an angle and keeping the left hand and left foot in position, shift to a ninety-degree angle. ( KARATE-DO KYOHAN )



## 42 FORTY-SECOND MOVEMENT

### MIGI-KOKUTSU-DACHI HIDARI-SHUTO-CHUDAN-UKE KIAI

Shift the right foot approximately one half step inward to where the ready position (YOI) should be, and slide the left foot to the left on an angle. At the same time, place the left knife hand at the top and slightly in front of the right shoulder, back of the hand facing outwards, and the right knife hand angled slightly downwards and toward the left side of the body, back of the hand facing upwards. Bring the left knife hand downward to the level of the left shoulder with the left elbow bent at a right angle and at a distance of one fist and a half away from the left side of the body, back of the hand facing slightly upwards. Simultaneously, pull back the right knife hand until it reaches the position of the solar plexus (SUIGETSU). The right knife hand should be parallel to the ground with the back of the hand facing downwards and the fingertips even with the left side of the chest. KIAI at the end of this movement. MIGI-KOKUTSU-DACHI HIDARI-SHUTO-CHUDAN-UKE should be executed at the end of these movements.





## ■ NAORE (End Position)

HEISOKU-DACHI  
SASHO-UKEN-KAFUKUBU-MAE

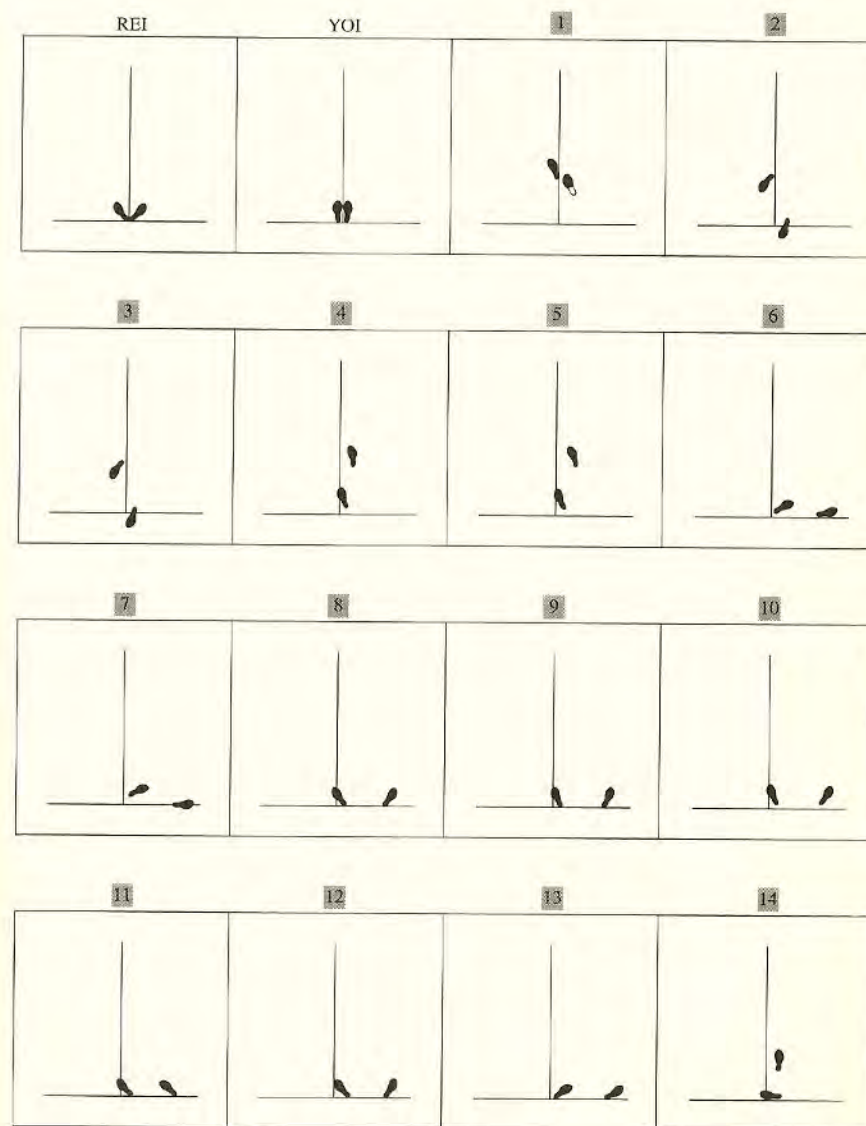
As the right foot remains in place, the left foot moves back alongside the right foot, returning to YOI position.



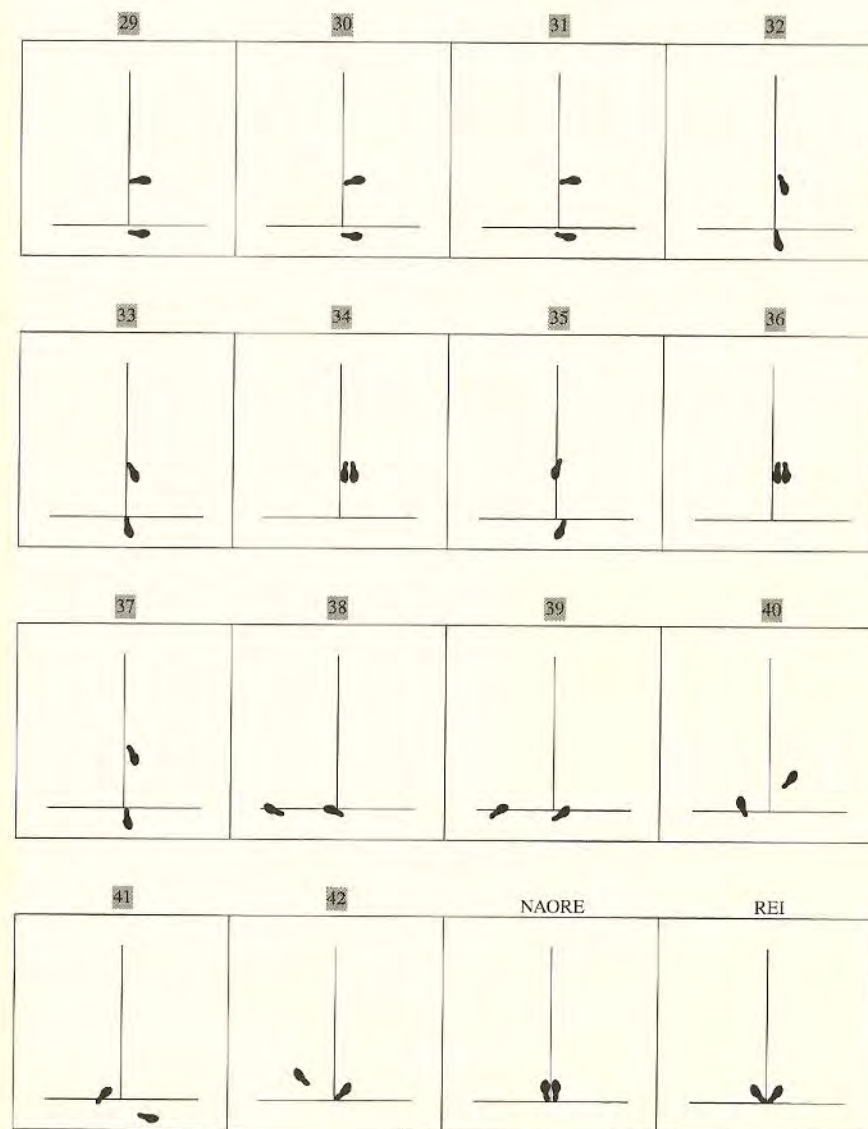
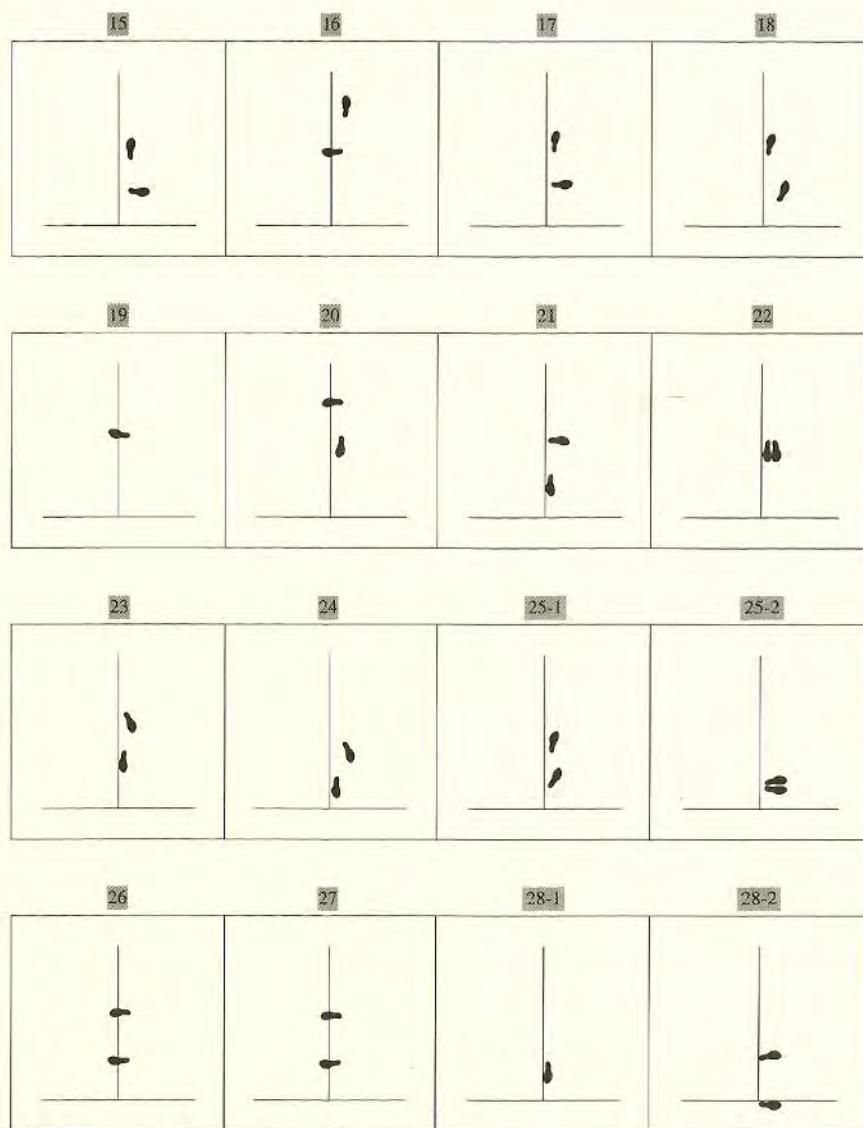
## ■ REI

MUSUBI-DACHI

Placing both hands on each side of the body, form MUSUBI-DACHI, and bow forward.









## KANKU DAI (65 movements)

### REI

#### MUSUBI-DACHI

Bow forward in MUSUBI-DACHI.

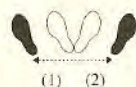


### YOI (Ready Position)

#### HACHIJI-DACHI RYOTE-KAFUKUBU-MAE

Move the left leg first and then the right leg to make HACHIJI-DACHI. Open both fists and bring the hands gently together, lightly placing the right hand on top of the left hand on an angle, with the thumbs slightly apart, the right thumb on top of the left one on an angle and set them in front of the lower part of the abdomen, with the back of both hands facing forward.

Reference Point: Extend the fingers and thumb of each hand and bring them together, thumbs slightly apart, and place the tip of the right fingertip and the right thumb on top of those of the left hand. ( KARATE-DO KYOHAN )



## 1 FIRST MOVEMENT

#### HACHIJI-DACHI RYOTE-HITAI-MAE-UE

Keeping the stance unchanged, raise both hands slowly toward slightly above and in front of the forehead, with the back of the hands facing backwards. There should be a feeling of looking at the sky through the created space from the position of the hands.

Reference Point: This KATA used to be called KUSHANKU, but the name has changed to KANKU (looking at the sky) because of this movement.

( MEMOIRS FROM MR. FUNAKOSHI'S LESSONS )

## 2 SECOND MOVEMENT

#### HACHIJI-DACHI RYOTE-KAFUKUBU-MAE

Keeping the stance unchanged, draw the hands apart. There should be a feeling of the two hands tearing themselves apart from each other. In a continuous motion, bring the hands downward, drawing a big circle ending in front of the lower part of the abdomen, with both hands touching each other. The right hand should end diagonally on top of the left hand, with the back of the left hand facing downwards on an angle to the left, and the back of the right hand facing downwards on an angle to the right.

Reference Point: This series of movements is significant of not carrying any weapons. As the sun and its shadow, the two parts must co-exist in harmony in order to make a whole, like the ying and the yang. To each its own existence and identity but the one exists because of the other.  
( KARATE-DO KYOHAN )



### 3 THIRD MOVEMENT

MIGI-KOKUTSU-DACHI  
HIDARI-HAIWAN-HIDARI-SOKUMEN-JODAN-UKE  
USHO-MUNE-MAE-KAMAE

Setting the right leg as the supporting leg, slide the left foot to the left. At the same time, raise the left forearm vertically to the left side of the face (JODAN), with the left elbow positioned at the level of the left shoulder, back of the hand facing backwards. Simultaneously, bring the right hand in front of the chest, with the back of the hand facing downwards. MIGI-KOKUTSU-DACHI HIDARI-HAIWAN-HIDARI-SOKUMEN-JODAN-UKE USHO-MUNE-MAE-KAMAE should be executed at the end of these movements.

Reference Point: Keep the left hand opened, blocking an attack to the face level (JODAN) with the back of the left wrist, and at the same time, bring the right spear hand in front of the chest, with the back of the hand facing downwards, and positioned slightly higher than the regular knife hand position. ( KARATE-DO KYOHAN )



### 4 FOURTH MOVEMENT

HIDARI-KOKUTSU-DACHI  
MIGI-HAIWAN-MIGI-SOKUMEN-JODAN-UKE  
SASHO-MUNE-MAE-KAMAE

Keeping both feet in place, look to the right and shift the weight to the left leg. At the same time, turn both feet clockwise and raise the right forearm vertically to the right side of the face (JODAN), with the right elbow positioned at the level of the right shoulder, back of the hand facing backwards. Simultaneously, bring the left hand in front of the chest, with the back of the hand facing downwards. HIDARI-KOKUTSU-DACHI MIGI-HAIWAN-MIGI-SOKUMEN-JODAN-UKE SASHO-MUNE-MAE-KAMAE should be executed at the end of these movements.

Note: The third and the fourth movements should be done quickly, in a continuous motion.





## 5 FIFTH MOVEMENT

HACHIJI-DACHI  
HIDARI-TATE-SHUTO-CHUDAN-UKE  
UKEN-MIGI-KOSHI

Straighten both knees and look in the direction of the front (SHOMEN), forming a wider HACHIJI-DACHI. At the same time, bring the left knife hand slowly from under the right arm to the front of the left shoulder in a large horizontal circular motion, with the left elbow extended and the left wrist bent upwards, back of the hand facing backwards. Simultaneously, bring the right fist to the right hip. HIDARI-TATE-SHUTO-CHUDAN-UKE UKEN-MIGI-KOSHI should be executed at the end of these movements.

Note: This movement should be done slowly and powerfully.

Reference Point: Bring the left hand under the right arm as if holding up under the arm the right sleeve of a garment being worn (as in old traditional wear of Japan, such as a kimono), with the back of the hand facing upwards, and extend the left arm forward keeping the same level, with a feeling of issuing a strike. At the same time, from the position of the fourth movement, make a fist and bring it to the right hip in a circular motion similar to carrying something under the arm. The right hand moves as if holding an opponent's arm close to the body, and the left arm moves as if executing an inside block against an attack coming from the front.  
( KARATE-DO KYOHAN )



## 6 SIXTH MOVEMENT

HACHIJI-DACHI  
UKEN-CHUDAN-ZUKI  
SAKEN-HIDARI-KOSHI

Keeping the stance unchanged, pull firmly back the left fist, turning the fist outward and brushing the left forearm against the left side of the body until the fist reaches the left hip, with the back of the fist facing downwards. At the same time, the right fist moves toward the chest level (CHUDAN) brushing the right forearm against the right side of the body, the fist turning inwards as it moves toward the target and ends with the back of the fist facing upwards. UKEN-CHUDAN-ZUKI SAKEN-HIDARI-KOSHI should be executed at the end of these movements.

Note: HACHIJI-DACHI is slightly wider than usual.

Point: Pull back the left fist, with a feeling of grabbing and pulling an opponent close to the body.



## 7 SEVENTH MOVEMENT

HIDARI-HIZAKUTSU  
MIGI-CHUDAN-UCHI-UKE

Keeping both feet and the left fist position unchanged, rotate the hips to the left and pull back the left shoulder. Using the right elbow as the pivot point, in a circular motion, bring the right forearm upward from the lower left side of the body to the front of the right shoulder, with the back of the fist facing forward. The right elbow is bent at a right angle and ends up at a distance of one fist and a half away from the right side of the body. At the same time, keeping the right leg extended and bending the left knee, both big toes are pointing to the left on an angle, the right shoulder is pushed out and the upper body is turned toward the left. HIDARI-HIZAKUTSU MIGI-CHUDAN-UCHI-UKE should be executed at the end of these movements.

Note: The sixth movement should be followed quickly by the seventh movement.



## 8 EIGHTH MOVEMENT

HACHIJI-DACHI  
SAKEN-CHUDAN-ZUKI  
UKEN-MIGI-KOSHI

Keeping both feet unchanged, extend the left leg, turning the upper body in the direction of the front (SHOMEN), and form a slightly wider HACHIJI-DACHI. At the same time, pull back the right fist, turning the fist outward and brushing the right forearm against the right side of the body until the fist reaches the right hip, with the back of the fist facing downwards. Simultaneously, the left fist moves toward the chest level (CHUDAN) brushing the left forearm against the left side of the body, the fist turning inwards as it moves toward the target and ends with the back of the fist facing upwards. SAKEN-CHUDAN-ZUKI UKEN-MIGI-KOSHI should be executed at the end of these movements.

Note: HACHIJI-DACHI is slightly wider than usual.

Point: Pull back the right fist, with a feeling of grabbing and pulling an opponent close to the body.





## 9 NINTH MOVEMENT

MIGI-HIZAKUTSU  
HIDARI-CHUDAN-UCHI-UKE

Keeping both feet and the right fist position unchanged, rotate the hips to the right and pull back the right shoulder. Using the left elbow as the pivot point, in a circular motion, bring the left forearm upward from the lower right side of the body to the front of the left shoulder, with the back of the fist facing forward. The left elbow is bent at a right angle and ends up at a distance of one fist and a half away from the left side of the body. At the same time, keeping the left leg extended and bending the right knee, both big toes are pointing to the right on an angle, the left shoulder is pushed out and the upper body is turned toward the right. MIGI-HIZAKUTSU HIDARI-CHUDAN-UCHI-UKE should be executed at the end of these movements.

Note: The eighth movement should be followed quickly by the ninth movement.



## 10 TENTH MOVEMENT

HIDARI-ASHI-DACHI  
RYOKEN-HIDARI-KOSHI-KAMAE  
MIGI-ASHI-URA-HIDARI-HIZA-YOKO

Keeping the upper body position unchanged, shift the left foot under the body, looking to the right, in the direction of the back (URA-SHOMEN). Lift the right leg until the sole of the right foot touches the inner side of the left knee lightly, bending fully the right ankle and pointing the right knee to the right. At the same time, bring both fists to the left hip, placing the right fist on top of the left fist, with the back of the right fist facing forward, and the back of the left fist facing downwards. RYOKEN-HIDARI-KOSHI-KAMAE MIGI-ASHI-URA-HIDARI-HIZA-YOKO should be formed at the end of these movements.



## 11 ELEVENTH MOVEMENT

HIDARI-ASHI-DACHI  
MIGI-URAKEN-JODAN-YOKO-MAWASHI-UCHI  
MIGI-SOKUTO-CHUDAN-YOKO-GERI-KEAGE

Keeping the stance unchanged, simultaneously, the right back fist strikes at the right side of the face (JODAN) and the outside edge of the right foot at the right side of the chest (CHUDAN). MIGI-URAKEN-JODAN-YOKO-MAWASHI-UCHI MIGI-SOKUTO-CHUDAN-YOKO-GERI-KEAGE should be executed at the end of these movements. The right fist remains in place while the right foot that has kicked is quickly pulled back to the inner side of the left knee.



## 12 TWELFTH MOVEMENT

MIGI-KOKUTSU-DACHI  
HIDARI-SHUTO-CHUDAN-UKE

Looking left, in the direction of the front (SHOMEN), open both fists into knife hand, placing the left knife hand at the top and slightly in front of the right shoulder, back of the hand facing outwards, and the right knife hand angled slightly downwards and toward the left side of the body, back of the hand facing upwards. Landing the right foot, forming MIGI-KOKUTSU-DACHI, bring the left knife hand downward to the level of the left shoulder with the left elbow bent at a right angle and at a distance of one fist and a half away from the left side of the body, back of the hand facing slightly upwards. At the same time, pull back the right knife hand until it reaches the position of the solar plexus (SUIGETSU). The right knife hand should be parallel to the ground with the back of the hand facing downwards and the fingertips even with the left side of the chest. MIGI-KOKUTSU-DACHI HIDARI-SHUTO-CHUDAN-UKE should be executed at the end of these movements.



## 13 THIRTEENTH MOVEMENT

HIDARI-KOKUTSU-DACHI  
MIGI-SHUTO-CHUDAN-UKE

Slide the right foot forward, in the direction of the front (SHOMEN). At the same time, place the right knife hand at the top and slightly in front of the left shoulder, back of the hand facing outwards, and the left knife hand angled slightly downwards, and toward the right side of the body, back of the hand facing upwards. Bring the right knife hand downward to the level of the right shoulder with the right elbow bent at a right angle and at a distance of one fist and a half away from the right side of the body, back of the hand facing slightly upwards. Simultaneously, pull back the left knife hand until it reaches the position of the solar plexus (SUIGETSU). The left knife hand should be parallel to the ground with the back of the hand facing downwards and the fingertips even with the right side of the chest. HIDARI-KOKUTSU-DACHI MIGI-SHUTO-CHUDAN-UKE should be executed at the end of these movements.





## 14 FOURTEENTH MOVEMENT

MIGI-KOKUTSU-DACHI  
HIDARI-SHUTO-CHUDAN-UKE

Slide the left foot forward, in the direction of the front (SHOMEN). At the same time, place the left knife hand at the top and slightly in front of the right shoulder, back of the hand facing outwards, and the right knife hand angled slightly downwards, and toward the left side of the body, back of the hand facing upwards. Bring the left knife hand downward to the level of the left shoulder with the left elbow bent at a right angle and at a distance of one fist and a half away from the left side of the body, back of the hand facing slightly upwards. Simultaneously, pull back the right knife hand until it reaches the position of the solar plexus (SUIGETSU). The right knife hand should be parallel to the ground with the back of the hand facing downwards and the fingertips even with the left side of the chest. MIGI-KOKUTSU-DACHI HIDARI-SHUTO-CHUDAN-UKE should be executed at the end of these movements.



## 15 FIFTEENTH MOVEMENT

MIGI-ZENKUTSU-DACHI  
SASHO-CHUDAN-OSAE-UKE MIGI-CHUDAN-SHIHON-NUKITE  
KIAI

Drive the hips forward and slide the right foot forward, in the direction of the front (SHOMEN). At the same time, the left forearm leans inward until it becomes parallel to the ground, with the back of the hand facing upwards. Simultaneously, move the right spear hand (SHIHON-NUKITE / TATE-NUKITE) toward the chest level (CHUDAN) passing over the left wrist, with the back of the right hand facing to the right, while the back of the left hand brushing under the right arm, moves toward the body until the hand reaches the lower part of the right upper arm. KIAI at the end of this movement. MIGI-ZENKUTSU-DACHI SASHO-CHUDAN-OSAE-UKE MIGI-CHUDAN-SHIHON-NUKITE should be executed at the end of these movements.

Note: In this movement, SHIHON-NUKITE is also called TATE-NUKITE.

Point: The left forearm leans inward until it becomes parallel to the ground with a feeling of pressing downward with the palm of the left hand, the wrist of an opponent punching at the chest level (CHUDAN-ZUKI).





## 16 SIXTEENTH MOVEMENT

HIDARI-ASHI-ZENKUTSU

GYAKU-HANMI

HIDARI-SHUTO-KOHO-GEDAN-BARAI-SASHO-JODAN-UKE

MIGI-SHUTO-JODAN-SOTO-MAWASHI-UCHI

Setting the right leg as the supporting leg, turn left and look in the direction of the back (URA-SHOMEN). The left leg is bent and the distance between the legs is approximately half of ZENKUTSU-DACHI, forming HIDARI-ASHI-ZENKUTSU and the position of GYAKU-HANMI. At the same time, sweep with the left knife hand along the left side of the lower part of the abdomen (GEDAN) toward the direction of the back, and bring the left knife hand to the front of the forehead in a circular motion, with the back of the hand facing backwards. Simultaneously, the right knife hand, back of the hand as if touching the forehead, drawing an arc forward, strikes at the face level (JODAN), with the back of the hand facing downwards. SASHO-JODAN-UKE MIGI-SHUTO-JODAN-SOTO-MAWASHI-UCHI should be executed at the end of these movements.

Note: When the left hand is brought to the forehead, the right knife hand moves from in front of the forehead and when the left knife hand is brought to the left hip as if pulled back (HIKITE), the right knife hand moves from the side of the ear in a circular motion to the front.

Meaning Point: This movement continues to the next movement, blocking an opponent's attack to the right side of the face (JODAN) at the level of the wrist with the left hand, and simultaneously blocking the forearm with the right hand. In the following movement, hold and twist the opponent's arm while kicking upwards to the elbow joint. This symbiosis of movements is also seen in the twenty-first and twenty-second movements, the thirty-sixth and the thirty-seventh movements, as well as the eleventh and twelfth movements of HEIAN YONDAN.



## 17 SEVENTEENTH MOVEMENT

HIDARI-ASHI-DACHI

MIGI-JODAN-MAE-GERI-KEAGE

Keeping both hands and the left foot position unchanged, shift the hips above the left foot and lift the right knee tucking it under the right upper arm, kicking upwards to the face level (JODAN) in front of the right hand with the ball of the foot (KOSHI) then pull the foot back quickly. MIGI-JODAN-MAE-GERI-KEAGE should be executed at the end of these movements.





## 18 EIGHTEENTH MOVEMENT

MIGI-KOKUTSU-DACHI  
MIGI-SOKUMEN-JODAN-UCHI-UKE  
HIDARI-SOKUMEN-GEDAN-UKE

As the right foot is landing forward, turn counter-clockwise and look backwards, in the direction of the front (SHOMEN). At the same time, place the right hand in front of the left hip, back of the hand facing downwards, and the left hand in front of the right shoulder, back of the hand facing outwards. Forming MIGI-KOKUTSU-DACHI, make fists and pull them apart from each other, the right fist moves toward the right side of the face (JODAN), the right forearm rising vertically, with the fist slightly above the back of the head, the right elbow at a shoulder level, back of the fist facing backwards. The left fist moves to approximately one fist and a half width above the left knee, with the back of the fist facing upwards. MIGI-SOKUMEN-JODAN-UCHI-UKE HIDARI-SOKUMEN-GEDAN-UKE should be executed at the end of these movements.

Note: The hands and the feet movements should be completed at the same time.



## 19 NINETEENTH MOVEMENT

HIDARI-ASHI-ZENKUTSU  
SASHO-JODAN-NAGASHI-UKE MIGI-SHUTO-GEDAN-UCHIKOMI

Setting the right leg as the supporting leg, form HIDARI-ASHI-ZENKUTSU. At the same time, open both hands and bring the left hand above the right shoulder, with the palm of the left hand facing inwards, and the right hand to the lower part of the left side of the abdomen (GEDAN), with the palm of the right hand facing upwards. SASHO-JODAN-NAGASHI-UKE MIGI-SHUTO-GEDAN-UCHIKOMI should be executed at the end of these movements.





## 20 TWENTIETH MOVEMENT

HIDARI-ASHI-MAE-RENOJI-DACHI  
SAKEN-GEDAN UKEN-MIGI-KOSHI

Keeping the right foot position unchanged, pull the left foot back straightening up the body, and form HIDARI-ASHI-MAE-RENOJI-DACHI. At the same time, make a right fist and pull back the fist, brushing the right forearm against the right side of the body until the fist reaches the right hip, with the back of the fist facing downwards. Simultaneously, make a left fist, extending the left arm and bring the fist to the front of the lower part of the abdomen (GEDAN), with the back of the fist facing upwards. There should be a feeling of both fists prying each other apart. SAKEN-GEDAN UKEN-MIGI-KOSHI should be executed at the end of these movements.

Note: The seventeenth, the eighteenth and the nineteenth movements should be done in a continuous motion. The twentieth movement should be done slowly and powerfully.



## 21 TWENTY-FIRST MOVEMENT

HIDARI-ASHI-ZENKUTSU  
GYAKU-HANMI  
SASHO-JODAN-UKE  
MIGI-SHUTO-JODAN-SOTO-MAWASHI-UCHI

Keeping the right foot position unchanged, form HIDARI-ASHI-ZENKUTSU, the length of the stance approximately half of ZENKUTSU-DACHI, with the body angled to the side (GYAKU-HANMI). At the same time, open both fists and bring the left knife hand upward in a circular motion to the front of the forehead, with the back of the hand facing backwards. Simultaneously, the right knife hand, back of the hand as if touching the forehead, drawing an arc forward, strikes at the face level (JODAN), with the back of the hand facing downwards. SASHO-JODAN-UKE MIGI-SHUTO-JODAN-SOTO-MAWASHI-UCHI should be executed at the end of these movements.





## 22 TWENTY-SECOND MOVEMENT

HIDARI-ASHI-DACHI  
MIGI-JODAN-MAE-GERI-KEAGE

Keeping both hands and the left foot position unchanged, shift the hips above the left foot and lift the right knee tucking it under the right upper arm, kicking upwards to the face level (JODAN) in front of the right hand with the ball of the foot (KOSHI) then pull the foot back quickly. MIGI-JODAN-MAE-GERI-KEAGE should be executed at the end of these movements.



## 23 TWENTY-THIRD MOVEMENT

MIGI-KOKUTSU-DACHI  
MIGI-SOKUMEN-JODAN-UCHI-UKI  
HIDARI-SOKUMEN-GEDAN-UKI

As the right foot is landing forward, turn counter-clockwise and look backwards, in the direction of the back (URA-SHOMEN). At the same time, place the right hand in front of the left hip, back of the hand facing downwards, and the left hand in front of the right shoulder, back of the hand facing outwards. Forming MIGI-KOKUTSU-DACHI, make fists and pull them apart from each other, the right fist moves toward the right side of the face (JODAN), the right forearm rising vertically, with the fist slightly above the back of the head, the right elbow at a shoulder level, back of the fist facing backwards. The left fist moves to approximately one fist and a half width above the left knee, with the back of the fist facing upwards. MIGI-SOKUMEN-JODAN-UCHI-UKI HIDARI-SOKUMEN-GEDAN-UKI should be executed at the end of these movements.

Note: The hands and the feet movements should be completed at the same time.

Reference Point: The eighteenth and the twenty-third movements used to be performed differently insofar as landing the foot that has kicked shifting the direction of the body, and forming KOKUTSU-DACHI, bringing the left knife hand in front of the right shoulder and striking the level of the lower part of the abdomen (GEDAN) with the right knife hand. Then follows the rest of the techniques. ( KARATE-DO KYOHAN )





## 24 TWENTY-FOURTH MOVEMENT

HIDARI-ASHI-ZENKUTSU  
SASHO-JODAN-NAGASHI-UKE MIGI-SHUTO-GEDAN-UCHIKOMI

Setting the right leg as the supporting leg, form HIDARI-ASHI-ZENKUTSU. At the same time, open both hands and bring the left hand above the right shoulder, with the palm of the left hand facing inwards, and the right hand to the left side of the lower part of the abdomen (GEDAN), with the palm of the right hand facing upwards. SASHO-JODAN-NAGASHI-UKE MIGI-SHUTO-GEDAN-UCHIKOMI should be executed at the end of these movements.

Reference Point: It is possible to execute the nineteenth and the twenty-fourth movements in KOKUTSU-DACHI.  
( KARATE-DO KYOHAN )



## 25 TWENTY-FIFTH MOVEMENT

HIDARI-ASHI-MAE-RENOJI-DACHI  
SAKEN-GEDAN UKEN-MIGI-KOSHI

Keeping the right foot position unchanged, pull the left foot back straightening up the body, and form HIDARI-ASHI-MAE-RENOJI-DACHI. At the same time, make a right fist and pull back the fist, brushing the right forearm against the right side of the body until the fist reaches the right hip, with the back of the fist facing downwards. Simultaneously, make a left fist, extending the left arm and bring the fist to the front of the lower part of the abdomen (GEDAN), with the back of the fist facing upwards. There should be a feeling of both fists prying each other apart. SAKEN-GEDAN UKEN-MIGI-KOSHI should be executed at the end of these movements.

Note: The twenty-second, the twenty-third and the twenty-fourth movements should be done in a continuous motion. The twenty-fifth movement should be done slowly and powerfully.

Reference Point: The twentieth and the twenty-fifth movements have been executed with the left fist extended toward the chest level (CHUDAN), keeping the arm parallel to the ground. ( KARATE-DO KYOHAN )





## 26 TWENTY-SIXTH MOVEMENT

MIGI-ASHI-DACHI  
RYOKEN-MIGI-KOSHI-KAMAE  
HIDARI-ASHI-URA-MIGI-HIZA-YOKO

Look to the left and with the right knee slightly bent, lift the left leg until the sole of the left foot touches the inner side of the right knee lightly, bending fully the left ankle and pointing the left knee to the left. At the same time, bring the left fist to the right hip, placing the left fist on top of the right fist, with the back of the left fist facing forward, and the back of the right fist facing downwards. MIGI-ASHI-DACHI RYOKEN-MIGI-KOSHI-KAMAE HIDARI-ASHI-URA-MIGI-HIZA-YOKO should be formed at the end of these movements.



## 27 TWENTY-SEVENTH MOVEMENT

MIGI-ASHI-DACHI  
HIDARI-URAKEN-JODAN-YOKO-MAWASHI-UCHI  
HIDARI-SOKUTO-CHUDAN-YOKO-GERI-KEAGE

Keeping the stance unchanged, simultaneously, the left back fist strikes at the left side of the face (JODAN) and the outside edge of the left foot at the left side of the chest (CHUDAN). HIDARI-URAKEN-JODAN-YOKO-MAWASHI-UCHI HIDARI-SOKUTO-CHUDAN-YOKO-GERI-KEAGE should be executed at the end of these movements. The left fist remains in place while the left foot that has kicked is quickly pulled back to the inner side of the right knee.

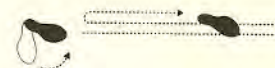
## 28 TWENTY-EIGHTH MOVEMENT

HIDARI-ZENKUTSU-DACHI  
SASHO-NI-MIGI-MAE-ENPI

Landing the left foot to the left, form HIDARI-ZENKUTSU-DACHI. At the same time, opening the left fist, the right fist moves forward, brushing the right forearm against the right side of the body and turning inwards as the elbow moves in front of the chest. The right elbow strikes, hitting the left hand, with the back of the right fist facing upwards. The right fist ends up touching the left side of the chest, at the nipple level. SASHO-NI-MIGI-MAE-ENPI should be executed at the end of these movements.

Note: The twenty-sixth, the twenty-seventh and the twenty-eighth movements should be done quickly, in a continuous motion.  
SASHO-NI reflects where the strike is directed, namely to the palm of the left hand.

Point: Open the left fist as if grabbing and pulling an opponent close to the body.

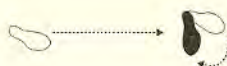




## 29 TWENTY-NINTH MOVEMENT

HIDARI-ASHI-DACHI  
RYOKEN-HIDARI-KOSHI-KAMAE  
MIGI-ASHI-URA-HIDARI-HIZA-YOKO

Keeping the left foot position unchanged, rotate the hips clockwise and form HIDARI-ASHI-DACHI. At the same time, look to the right and lift the right leg until the sole of the right foot touches the inner side of the left knee lightly, bending fully the right ankle and pointing the right knee to the right. Simultaneously, bring the right fist to the left hip, placing the right fist on top of the left fist, with the back of the right fist facing forward, and the back of the left fist facing downwards. HIDARI-ASHI-DACHI RYOKEN-HIDARI-KOSHI-KAMAE MIGI-ASHI-URA-HIDARI-HIZA-YOKO should be formed at the end of these movements.



## 30 THIRTIETH MOVEMENT

HIDARI-ASHI-DACHI  
MIGI-URAKEN-JODAN-YOKO-MAWASHI-UCHI  
MIGI-SOKUTO-CHUDAN-YOKO-GERI-KEAGE

Keeping the stance unchanged, simultaneously, the right back fist strikes at the right side of the face (JODAN) and the outside edge of the right foot at the right side of the chest (CHUDAN). MIGI-URAKEN-JODAN-YOKO-MAWASHI-UCHI MIGI-SOKUTO-CHUDAN-YOKO-GERI-KEAGE should be executed at the end of these movements. The right fist remains in place while the right foot that has kicked is quickly pulled back to the inner side of the left knee.

## 31 THIRTY-FIRST MOVEMENT

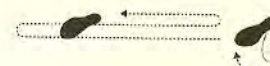
MIGI-ZENKUTSU-DACHI  
USHO-NI-HIDARI-MAE-ENPI

Landing the right foot to the right, form MIGI-ZENKUTSU-DACHI. At the same time, opening the right fist, the left fist moves forward, brushing the left forearm against the left side of the body and turning inwards as the elbow moves in front of the chest. The left elbow strikes, hitting the right hand, with the back of the left fist facing upwards. The left fist ends up touching the right side of the chest, at the nipple level. USHO-NI-HIDARI-MAE-ENPI should be executed at the end of these movements.

Note: The twenty-ninth, the thirtieth and the thirty-first movements should be done quickly, in a continuous motion.

USHO-NI reflects where the strike is directed, namely to the palm of the right hand.

Point: Open the right fist as if grabbing and pulling an opponent close to the body.

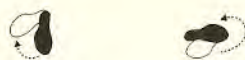




## 32 THIRTY-SECOND MOVEMENT

MIGI-KOKUTSU-DACHI  
HIDARI-SHUTO-CHUDAN-UKE

Setting the right leg as the supporting leg, rotate the hips counter-clockwise, form MIGI-KOKUTSU-DACHI, and look to the left. At the same time, place the left knife hand at the top and slightly in front of the right shoulder, back of the hand facing outwards, and the right knife hand angled slightly downwards, and toward the left side of the body, back of the hand facing upwards. Bring the left knife hand downward to the level of the left shoulder with the left elbow bent at a right angle and at a distance of one fist and a half away from the left side of the body, back of the hand facing slightly upwards. Simultaneously, pull back the right knife hand until it reaches the position of the solar plexus (SUIGETSU). The right knife hand should be parallel to the ground with the back of the hand facing downwards and the fingertips even with the left side of the chest. MIGI-KOKUTSU-DACHI HIDARI-SHUTO-CHUDAN-UKE should be executed at the end of these movements.



## 33 THIRTY-THIRD MOVEMENT

HIDARI-KOKUTSU-DACHI  
MIGI-SHUTO-CHUDAN-UKE

Setting the left leg as the supporting leg, slide the right foot forward on an angle. At the same time, place the right knife hand at the top and slightly in front of the left shoulder, back of the hand facing outwards, and the left knife hand angled slightly downwards, and toward the right side of the body, back of the hand facing upwards. Bring the right knife hand downward to the level of the right shoulder with the right elbow bent at a right angle and at a distance of one fist and a half away from the right side of the body, back of the hand facing slightly upwards. Simultaneously, pull back the left knife hand until it reaches the position of the solar plexus (SUIGETSU). The left knife hand should be parallel to the ground with the back of the hand facing downwards and the fingertips even with the right side of the chest. HIDARI-KOKUTSU-DACHI MIGI-SHUTO-CHUDAN-UKE should be executed at the end of these movements.





### 34 THIRTY-FOURTH MOVEMENT

HIDARI-KOKUTSU-DACHI  
MIGI-SHUTO-CHUDAN-UKE

Keeping the left knee bent, set the left leg as the supporting leg and shift the right foot to the right so that the body pivots clockwise. At the same time, place the right knife hand at the top and slightly in front of the left shoulder, back of the hand facing outwards, and the left knife hand angled slightly downwards, and toward the right side of the body, back of the hand facing upwards. Bring the right knife hand downward to the level of the right shoulder with the right elbow bent at a right angle and at a distance of one fist and a half away from the right side of the body, back of the hand facing slightly upwards. Simultaneously, pull back the left knife hand until it reaches the position of the solar plexus (SUIGETSU). The left knife hand should be parallel to the ground with the back of the hand facing downwards and the fingertips even with the right side of the chest. HIDARI-KOKUTSU-DACHI MIGI-SHUTO-CHUDAN-UKE should be executed at the end of these movements.



### 35 THIRTY-FIFTH MOVEMENT

MIGI-KOKUTSU-DACHI  
HIDARI-SHUTO-CHUDAN-UKE

Setting the right leg as the supporting leg, slide the left foot forward on an angle. At the same time, place the left knife hand at the top and slightly in front of the right shoulder, back of the hand facing outwards, and the right knife hand angled slightly downwards, and toward the left side of the body, back of the hand facing upwards. Bring the left knife hand downward to the level of the left shoulder with the left elbow bent at a right angle and at a distance of one fist and a half away from the left side of the body, back of the hand facing slightly upwards. Simultaneously, pull back the right knife hand until it reaches the position of the solar plexus (SUIGETSU). The right knife hand should be parallel to the ground with the back of the hand facing downwards and the fingertips even with the left side of the chest. MIGI-KOKUTSU-DACHI HIDARI-SHUTO-CHUDAN-UKE should be executed at the end of these movements.





### 36 THIRTY-SIXTH MOVEMENT

HIDARI-ASHI-ZENKUTSU

GYAKU-HANMI

HIDARI-SHUTO-GEDAN-BARAI SASHO-JODAN-UKE

MIGI-SHUTO-JODAN-SOTO-MAWASHI-UCHI

Setting the right leg as the supporting leg, shift the left foot to the left in the direction of the back (URA-SHOMEN), form HIDARI-ASHI-ZENKUTSU, the length of the stance approximately half of ZENKUTSU-DACHI, with the body angled to the side (GYAKU-HANMI). At the same time, sweep with the left knife hand along the left side of the lower part of the abdomen (GEDAN) toward the direction of the back, and bring the left knife hand to the front of the forehead in a circular motion, with the back of the hand facing backwards. Simultaneously, the right knife hand, back of the hand as if touching the forehead, drawing an arc forward, strikes at the face level (JODAN), with the back of the hand facing downwards. SASHO-JODAN-UKE MIGI-SHUTO-JODAN-SOTO-MAWASHI-UCHI should be executed at the end of these movements.



### 37 THIRTY-SEVENTH MOVEMENT

HIDARI-ASHI-DACHI

MIGI-JODAN-MAE-GERI-KEAGE

Keeping both hands and the left foot position unchanged, shift the hips above the left foot and lift the right knee tucking it under the right upper arm, kicking upwards to the face level (JODAN) in front of the right hand with the ball of the foot (KOSHI) then pull the foot back quickly. MIGI-JODAN-MAE-GERI-KEAGE should be executed at the end of these movements.





### 38 THIRTY-EIGHTH MOVEMENT

MIGI-ASHI-MAE-KOSA-DACHI  
MIGI-URAKEN-TATE-MAWASHI-UCHI  
SAKEN-HIDARI-KOSHI

Keeping the foot that has kicked tucked in, extend the left arm in front of the chin with the back of the hand facing upwards, pulling the right fist toward the chest with the back of the fist facing forward, and take a leaping step forward in the direction of the back (URA-SHOMEN). Bend the right knee to support the weight as the right foot lands, placing the left foot behind the heel of the right foot so that the legs are crossed and form MIGI-ASHI-MAE-KOSA-DACHI. At the same time, make a fist with the left hand, and bring the fist back toward the left hip, with the back of the fist facing downwards. The right fist moves upwards, drawing a vertical arc from in front of the chest and ending in front of the area just above the upper lip (JINCHU), with a feeling of the right fist chasing after the left hand. MIGI-URAKEN-TATE-MAWASHI-UCHI SAKEN-HIDARI-KOSHI should be executed at the end of these movements.

Point: Make a fist with the left hand, and bring the fist back toward the left hip as if grabbing and pulling an opponent close to the body.

Reference Point: Take one and a half leaping step forward.  
( BEST KARATE )



### 39 THIRTY-NINTH MOVEMENT

MIGI-ZENKUTSU-DACHI  
MIGI-CHUDAN-UCHI-UKE

Keeping the right foot position unchanged, slide the left foot backwards and form MIGI-ZENKUTSU-DACHI. At the same time, rotate the hips counter-clockwise, cross both forearms in front of the abdomen with the left forearm on top of the right forearm, back of both fists facing upwards. The right fist, from in front of the left hip, moves to the front of the right shoulder, circling outside the left elbow with the right elbow bent at a right angle and at a distance of one fist and a half away from the right side of the body, back of the fist facing forward. Simultaneously, pull back the left fist, turning the fist outward and brushing the left forearm against the left side of the body until the fist reaches the left hip, with the back of the fist facing downwards. MIGI-CHUDAN-UCHI-UKE should be executed at the end of these movements.

Reference Point: Keep the elbow position unchanged while passing the right fist under the left elbow and then bring the right forearm upward drawing an arc to form UCHI-UKE.  
( BEST KARATE )





## 40 FORTIETH MOVEMENT

MIGI-ZENKUTSU-DACHI  
HIDARI-CHUDAN-GYAKU-ZUKI

Keeping the stance unchanged, pull back the right fist, brushing the right forearm against the right side of the body until the fist reaches the right hip, with the back of the fist facing downwards. At the same time, rotate the hips clockwise and move the left fist toward the chest level (CHUDAN) brushing the left forearm against the left side of the body, the fist turning inwards as it moves toward the target and ends with the back of the fist facing upwards. MIGI-ZENKUTSU-DACHI HIDARI-CHUDAN-GYAKU-ZUKI should be executed at the end of these movements.

## 41 FORTY-FIRST MOVEMENT

MIGI-ZENKUTSU-DACHI  
UKEN-CHUDAN-ZUKI  
SAKEN-HIDARI-KOSHI

Keeping the stance unchanged, pull back the left fist, turning the fist outward and brushing the left forearm against the left side of the body until the fist reaches the left hip, with the back of the fist facing downwards. At the same time, the right fist moves toward the chest level (CHUDAN) brushing the right forearm against the right side of the body, the fist turning inwards as it moves toward the target and ends with the back of the fist facing upwards. UKEN-CHUDAN-ZUKI SAKEN-HIDARI-KOSHI should be executed at the end of these movements.

Point: The fortieth and the forty-first movements should be done in a rapid successive motion called REN-ZUKI.

## 42 FORTY-SECOND MOVEMENT

HIDARI-ASHI-DACHI  
SASHO-SOEDE-MIGI-JODAN-URA-ZUKI  
MIGI-HIZA-ZUCHI

Keeping the left leg as the supporting leg, turn counter-clockwise and look in the direction of the front (SHOMEN). At the same time, lift the right knee high and bring upward both the right fist from the right side of the right thigh, and the left hand from the left side of the right thigh. Move the right fist and the left hand upward as if brushing them against the outer sides of the right thigh until they reach the front of the jaw, placing the palm of the left hand and fingertip of the middle finger against the inner side of the right wrist, with the back of the left hand facing to the left and the back of the right fist facing downwards on an angle. HIDARI-ASHI-DACHI SASHO-SOEDE-MIGI-JODAN-URA-ZUKI MIGI-HIZA-ZUCHI should be executed at the end of these movements.

Note: Both the right elbow and the right knee are kept as close as possible to one another.

Point: The left hand blocking, grabbing and twisting an opponent's right chest level (CHUDAN) punch coming from behind, striking with the right knee while punching the opponent's jaw with the back of the right fist (URA-ZUKI) can be used as an option.





## 43 FORTY-THIRD MOVEMENT

MIGI-ASHI-ZENKUTSU  
UDE-TATE

As the right foot lands, place the fingers of both hands on the ground while looking forward and point the fingertips inward, the shape suggesting the Japanese written character for the number "eight". (八)

Note: The left leg is extended and the left foot is flat on the floor, taking care not to raise the heel of the foot off the ground. Look approximately four meters ahead. Both hands can be flat on the ground forming UCHI-HACHIJI. In the forty-second movement, the upper body comes straight up to execute a strong punch (URA-ZUKI), and then quickly drops down in the forty-third movement.

Reference Point: This is a unique position of KANKU DAI, inasmuch as the element of surprise resides in the sudden dropping of the body when both opponents are facing each other.  
( KARATE-DO KYOHAN )



## 44 FORTY-FOURTH MOVEMENT

MIGI-KOKUTSU-DACHI  
HIDARI-SHUTO-GEDAN-UKE  
MIGI-SHUTO-MUNE-MAE-KAMAE

Keeping both feet position unchanged, turn the upper body counter-clockwise and look in the direction of the back (URA-SHOMEN) forming a lower MIGI-KOKUTSU-DACHI than usual. At the same time, place the left knife hand at the top and slightly in front of the right shoulder, back of the hand facing outwards, and bring the left knife hand approximately one fist and a half width above the left knee, with the back of the hand facing upwards. Simultaneously, the right knife hand moves to the front of the chest, with the back of the fist facing downwards. HIDARI-SHUTO-GEDAN-UKE MIGI-SHUTO-MUNE-MAE-KAMAE should be executed at the end of these movements.

Note: The hip level is lower than the regular KOKUTSU-DACHI in this movement.

Reference Point: Bring the right knife hand to rest below nipple level, with the palm of the right hand facing upwards.  
( KARATE-DO KYOHAN )





## 45 FORTY-FIFTH MOVEMENT

HIDARI-KOKUTSU-DACHI  
MIGI-SHUTO-CHUDAN-UKE

Slide the right foot forward. At the same time, place the right knife hand at the top and slightly in front of the left shoulder, back of the hand facing outwards, and the left knife hand angled slightly downwards, back of the hand facing upwards. Bring the right knife hand downward to the level of the right shoulder with the right elbow bent at a right angle and at a distance of one fist and a half away from the right side of the body, back of the hand facing slightly upwards. Simultaneously, pull back the left knife hand until it reaches the position of the solar plexus (SUIGETSU). The left knife hand should be parallel to the ground with the back of the hand facing downwards and the fingertips even with the right side of the chest. HIDARI-KOKUTSU-DACHI MIGI-SHUTO-CHUDAN-UKE should be executed at the end of these movements.



## 46 FORTY-SIXTH MOVEMENT

HIDARI-ZENKUTSU-DACHI  
HIDARI-CHUDAN-UCHI-UKE

Setting the right leg as the supporting leg, shift the left foot to the right so that the body pivots counter-clockwise. At the same time, the left fist, from in front of the right side of the chest, moves to the front of the left shoulder, circling outside the right elbow, with the left elbow bent at a right angle and at a distance of one fist and a half away from the left side of the body, back of the fist facing forward. Simultaneously, pull back the right fist from in front of the left side of the chest, brushing the right forearm against the right side of the body until the fist reaches the right hip, with the back of the fist facing downwards. There should be a feeling of both fists prying each other apart. HIDARI-ZENKUTSU-DACHI HIDARI-CHUDAN-UCHI-UKE should be executed at the end of these movements.





## 47 FORTY-SEVENTH MOVEMENT

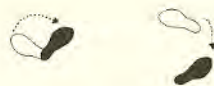
HIDARI-ZENKUTSU-DACHI  
MIGI-CHUDAN-GYAKU-ZUKI

Keeping the stance unchanged, pull back the left fist, brushing the left forearm against the left side of the body until the fist reaches the left hip, with the back of the fist facing downwards. At the same time, rotate the hips counter-clockwise and move the right fist toward the chest level (CHUDAN) brushing the right forearm against the right side of the body, the fist turning inwards as it moves toward the target and ends with the back of the fist facing upwards. HIDARI-ZENKUTSU-DACHI MIGI-CHUDAN-GYAKU-ZUKI should be executed at the end of these movements.

## 48 FORTY-EIGHTH MOVEMENT

MIGI-ZENKUTSU-DACHI  
MIGI-CHUDAN-UCHI-UKE

Setting the left leg as the supporting leg, rotate the hips clockwise and look behind. At the same time, from the left side of the chest, the right fist, circling outside the left elbow, moves to the front of the right shoulder, with the right elbow bent at a right angle and at a distance of one fist and a half away from the right side of the body, back of the fist facing forward. Simultaneously, pull back the left fist from in front of the right side of the chest, turning the fist outward and brushing the left forearm against the left side of the body until the fist reaches the left hip, with the back of the fist facing downwards. There should be a feeling of both fists prying each other apart. MIGI-ZENKUTSU-DACHI MIGI-CHUDAN-UCHE should be executed at the end of these movements.



## 49 FORTY-NINTH MOVEMENT

MIGI-ZENKUTSU-DACHI  
HIDARI-CHUDAN-GYAKU-ZUKI

Keeping the stance unchanged, pull back the right fist, brushing the right forearm against the right side of the body until the fist reaches the right hip, with the back of the fist facing downwards. At the same time, rotate the hips clockwise, and move the left fist toward the chest level (CHUDAN) brushing the left forearm against the left side of the body, the fist turning inwards as it moves toward the target and ends with the back of the fist facing upwards. MIGI-ZENKUTSU-DACHI HIDARI-CHUDAN-GYAKU-ZUKI should be executed at the end of these movements.

## 50 FIFTIETH MOVEMENT

MIGI-ZENKUTSU-DACHI  
UKEN-CHUDAN-ZUKI  
SAKEN-HIDARI-KOSHI

Keeping the stance unchanged, pull back the left fist, brushing the left forearm against the left side of the body until the fist reaches the left hip, with the back of the fist facing downwards. At the same time, the right fist moves toward the chest level (CHUDAN) the fist turning inwards as it moves towards the target and ends with the back of the fist facing upwards. UKEN-CHUDAN-ZUKI SAKEN-HIDARI-KOSHI should be executed at the end of these movements.

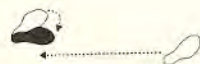
Note: The forty-ninth and the fiftieth movements should be done in a rapid successive motion called REN-ZUKI.



## 51 FIFTY-FIRST MOVEMENT

HIDARI-ASHI-DACHI  
RYOKEN-HIDARI-KOSHI-KAMAE  
MIGI-ASHI-URA-HIDARI-HIZA-YOKO

Keeping the upper body and the left foot position unchanged, shift the weight on the left leg, lifting the right leg until the sole of the right foot touches the inner side of the left knee lightly, bending fully the right ankle and pointing the right knee to the right. At the same time, bring the right fist to the left hip, placing the right fist on top of the left fist, with the back of the right fist facing forward, and the back of the left fist facing downwards. HIDARI-ASHI-DACHI RYOKEN-HIDARI-KOSHI-KAMAE MIGI-ASHI-URA-HIDARI-HIZA-YOKO should be formed at the end of these movements.



## 52 FIFTY-SECOND MOVEMENT

HIDARI-ASHI-DACHI  
MIGI-URAKEN-JODAN-YOKO-MAWASHI-UCHI  
MIGI-SOKUTO-CHUDAN-YOKO-GERI-KEAGE

Keeping the stance unchanged, simultaneously, the right back fist strikes at the right side of the face (JODAN) and the outside edge of the right foot at the right side of the chest (CHUDAN). MIGI-URAKEN-JODAN-YOKO-MAWASHI-UCHI MIGI-SOKUTO-CHUDAN-YOKO-GERI-KEAGE should be executed at the end of these movements. The right fist remains in place while the right foot that has kicked is quickly pulled back to the inner side of the left knee.

## 53 FIFTY-THIRD MOVEMENT

MIGI-KOKUTSU-DACHI  
HIDARI-SHUTO-CHUDAN-UKE

Looking left, in the direction of the front (SHOMEN), open both fists into knife hand, placing the left knife hand at the top and slightly in front of the right shoulder, back of the hand facing outwards, and the right knife hand angled slightly downwards and toward the left side of the body, back of the hand facing upwards. Landing the right foot, forming MIGI-KOKUTSU-DACHI, bring the left knife hand downward to the level of the left shoulder with the left elbow bent at a right angle and at a distance of one fist and a half away from the left side of the body, back of the hand facing slightly upwards. At the same time, pull back the right knife hand until it reaches the position of the solar plexus (SUIGETSU). The right knife hand should be parallel to the ground with the back of the hand facing downwards and the fingertips even with the left side of the chest. MIGI-KOKUTSU-DACHI HIDARI-SHUTO-CHUDAN-UKE should be executed at the end of these movements.





## 54 FIFTY-FOURTH MOVEMENT

MIGI-ZENKUTSU-DACHI  
SASHO-CHUDAN-OSAE-UKE  
MIGI-CHUDAN-SHIHON-NUKITE

Setting the left leg as the supporting leg, drive the hips forward and slide the right foot forward, in the direction of the front (SHOMEN). At the same time, the left forearm leans inward until it becomes parallel to the ground, with the back of the hand facing upwards. Simultaneously, move the right spear hand (SHIHON-NUKITE / TATE-NUKITE) toward the chest level (CHUDAN) passing over the left wrist, with the back of the right hand facing to the right, while the back of the left hand brushing under the right arm, moves toward the body until the hand reaches the lower part of the right upper arm. MIGI-ZENKUTSU-DACHI SASHO-CHUDAN-OSAE-UKE MIGI-CHUDAN-SHIHON-NUKITE should be executed at the end of these movements.

Note: In this movement, SHIHON-NUKITE is also called TATE-NUKITE.

Point: The left forearm leans inward until it becomes parallel to the ground, with a feeling of pressing downward with the palm of the left hand, the wrist of an opponent punching at the chest level (CHUDAN-ZUKI).



## 55 FIFTY-FIFTH MOVEMENT

KIBA-DACHI  
HIDARI-URAKEN-HIDARI-SOKUMEN-JODAN-TATE-MAWASHI-UCHI  
UKEN-MIGI-KOSHI

Keeping the right hand as the pivot point, twist the right arm outward and bring the right shoulder toward the right hand so that the right hand reaches the level above the right shoulder, rotating the body counter-clockwise and with the right leg as the supporting leg, slide the left foot forward, in the direction of the front (SHOMEN), and form KIBA-DACHI. Turning the right arm outward, set the right leg as the supporting leg and move the left foot forward, passing outside the right leg. At the same time, as the right hand twists and folds upwards, the body pivots counter-clockwise, forming KIBA-DACHI. Simultaneously, as the body rotates, the left fist moves from in front of the right shoulder drawing a vertical arc toward the left side of the body, coursing closely to the forehead, with the back of the fist facing upwards. The right fist ends up at the right hip, with the back of the fist facing downwards. HIDARI-URAKEN-HIDARI-SOKUMEN-JODAN-TATE-MAWASHI-UCHI UKEN-MIGI-KOSHI should be executed at the end of these movements.

Point: Turn the right arm outward as if the arm is being grabbed and twisted by an opponent. This twisting motion is opposite of that in the KATA, HEIAN SANDAN.





## 56 FIFTY-SIXTH MOVEMENT

KIBA-DACHI

HIDARI-E-YORI-ASHI

HIDARI-KENTSUI-CHUDAN-UCHI-MAWASHI-UCHI

Keeping the right fist position unchanged, use the right foot as the point of propulsion and slide both feet together to the left (HIDARI-E-YORI-ASHI). At the same time, the left fist, back of the fist facing outwards, from in front of the right shoulder, moves to the left side of the chest (CHUDAN) in a circular motion, extending the arm toward the target, with the back of the fist facing upwards. HIDARI-KENTSUI-CHUDAN-UCHI-MAWASHI-UCHI should be executed at the end of these movements.

Note: For practical purposes, using a foot as the point of propulsion and sliding both feet together in a direction is called YORI-ASHI. HIDARI-E reflects the direction, namely to the left.

Reference Point: This technique can be executed differently to attack. The left fist above the right shoulder with the back of the fist facing outwards, moves to the left side of the face (JODAN), (HIDARI-URAKEN-JODAN-YOKO-MAWASHI-UCHI). ( KARATE-DO KYOHAN )



## 57 FIFTY-SEVENTH MOVEMENT

KIBA-DACHI

HIDARI-SOKUMEN-MIGI-MAE-ENPI SASHO-MIGI-HIJI-ATE

Keeping the stance unchanged, bring the right elbow toward the left side of the body, brushing the right forearm against the right side of the body and turning inward, the right fist ends up touching the left side of the chest at the nipple level, with the back of the fist facing upwards. At the same time, the palm of the left hand strikes, hitting the right elbow, with the back of the left hand facing outwards, to the left. HIDARI-SOKUMEN-MIGI-MAE-ENPI SASHO-MIGI-HIJI-ATE should be executed at the end of these movements.

Point: The palm of the left hand strikes, hitting the right elbow with a feeling of grabbing and pulling an opponent close to the body.

Reference Point: This movement has been done in HIDARI-ASHI-ZENKUTSU. ( KARATE-DO KYOHAN )

## 58 FIFTY-EIGHTH MOVEMENT

KIBA-DACHI

RYOKEN-HIDARI-KOSHI-KAMAE

Keeping the stance unchanged, look to the right. At the same time, bring both fists to the left hip, with the right fist on top of the left fist, back of the right fist facing forward, and back of the left fist facing downwards. RYOKEN-HIDARI-KOSHI-KAMAE should be executed at the end of these movements.

Reference Point: This movement has been done in MIGI-ASHI-ZENKUTSU. ( KARATE-DO KYOHAN )



## 59 FIFTY-NINTH MOVEMENT

KIBA-DACHI

MIGI-SOKUMEN-MIGI-GEDAN-BARAI

Keeping the stance and the left fist position unchanged, bring the right fist to the right side of the lower part of the abdomen (GEDAN), with the right elbow positioned at a distance of one fist and a half away from the right side of the body, back of the fist facing upwards. MIGI-SOKUMEN-MIGI-GEDAN-BARAI should be executed at the end of these movements.

## 60 SIXTIETH MOVEMENT

KIBA-DACHI

HIDARI-ZENWAN-GEDAN-UKE

UKEN-FURIAGE

Setting the right leg as the supporting leg, shift the left foot to the right in the direction of the back (URA-SHOMEN), rotating the body clockwise, and form KIBA-DACHI. At the same time, bring the left fist above the head and swing it downward in a big circular motion toward the front of the lower part of the abdomen, with the back of the fist facing inwards. Simultaneously, swing the right fist upward toward above the head. HIDARI-ZENWAN-GEDAN-UKE UKEN-FURIAGE should be executed at the end of these movements.

Note: There is no particular meaning for the right hand as a technique. The left fist, from above the head, is swung downwards in a big circular motion to block a kick and as a reaction, the right fist swings upwards, both fists drawing a big circle. As the body rotates clockwise, use the inner aspect of the left forearm in a big circular motion downward sweeping the outer aspect of the opponent's leg that is kicking, diverting the leg to the outside, with the back of the fist facing downwards. The body rotation must be very quick for this movement to be effective. In the fifty-ninth movement, the opponent is approaching from the right side with a kick from the left leg (HIDARI-ASHI-MAE-GERI) that is blocked with the right arm downward, then in the sixtieth movement this is followed by the opponent kicking with the right leg (MIGI-ASHI-MAE-GERI) that is blocked with the left forearm downward.

Point: Lifting the left knee high and stomping downward using quickness of the body can also be used as an option however, the technique should be executed with promptness.





## 61 SIXTY-FIRST MOVEMENT

KIBA-DACHI  
UKEN-OTOSHI-ZUKI

Keeping the stance unchanged, bring the right fist downward under the left fist. The wrists are crossed, with the back of the right fist facing to the right. UKEN-OTOSHI-ZUKI should be executed at the end of these movements.

Point: Bring the right fist downward under the left fist with a feeling of striking in a downward motion.

## 62 SIXTY-SECOND MOVEMENT

HACHIJI-DACHI  
KAISHO-JODAN-KOSA-UKE

Straighten up both knees, forming a wider HACHIJI-DACHI. At the same time, open both fists keeping the wrists crossed, bring the hands upward from in front of the chest to in front and slightly above the forehead, with the back of both hands facing each other, the left hand inside and the right hand outside of each other. The distance of the left hand and the forehead is approximately one fist apart. KAISHO-JODAN-KOSA-UKE should be executed at the end of these movements.

Note: HACHIJI-DACHI is slightly wider than usual.



## 63 SIXTY-THIRD MOVEMENT

MIGI-ASHI-JIKU-MIGI-MAWARI MIGI-ZENKUTSU-DACHI

Keeping both hands crossed in front and slightly above the forehead and using them as a pivot point, set the right leg as the supporting leg and rotate the body clockwise, shifting the left foot to the right, and face the direction of the back (URA-SHOMEN), forming MIGI-ZENKUTSU-DACHI.





## 64 SIXTY-FOURTH MOVEMENT

MIGI-ZENKUTSU-DACHI  
RYOKEN-MUNE-MAE

Keeping the stance unchanged, make fists with both hands and bring them downward in front of the chest, with the wrists kept crossed.

Note: This movement should be done slowly keeping the arms tightly approximated to the body.

Meaning Point: In the sixty-second movement, block a right punch to the face level (JODAN) using KAISHO-JODAN-KOSA-UKE. In the sixty-third movement, set the right leg as the supporting leg turning the body clockwise and slide the left leg close to the opponent's body. Holding the opponent's wrist, twist the wrist inward and pull it downward over the right shoulder in a reverse arm lock, as follow in the sixty-fourth movement.

Reference Point: The sixty-third and the sixty-fourth movements can be done in one count. (BEST KARATE)  
However, there is a greater chance to alter the position of the double opened hand block (KAISHO-JODAN-KOSA-UKE) during the turning of the body, therefore the two movements are executed in two counts.

## 65 SIXTY-FIFTH MOVEMENT

KIAI  
NIDAN-GERI  
MIGI-ZENKUTSU-DACHI  
MIGI-URAKEN-TATE-MAWASHI-UCHI  
SAKEN-HIDARI-KOSHI

KIAI is executed with the simultaneous action of the left foot kicking frontward and retracting quickly (MAE-GERI-KEAGE), followed by the right foot kicking to the face level (JODAN) and retracting quickly (JODAN-MAE-GERI-KEAGE), before the left foot lands (NIDAN-GERI). At the same time, open the left hand and extend the arm toward the jaw level, with the back of the hand facing upwards, then bring back the left hand toward the left hip, with the back of the fist facing downwards. As both feet land, forming MIGI-ZENKUTSU-DACHI, the right fist moves upwards, drawing a vertical arc from in front of the chest and ending in front of the area just above the upper lip (JINCHU). MIGI-URAKEN-TATE-MAWASHI-UCHI SAKEN-HIDARI-KOSHI should be executed at the end of these movements.

Note: The movements of the hands and the feet should be completed at the same time.

Point: Bring back the left hand toward the left hip as if grabbing and pulling an opponent close to the body.





## NAORE (End Position)

MIGI-ZENWAN-MIGI-SOKUMEN-GEDAN-SUKUI  
HACHIJI-DACHI  
RYOKEN-DAITAI-MAE

Setting the right leg as the supporting leg, use the right foot as the pivot point and turn clockwise bringing the left foot along the side of the right foot and facing the direction of the front (SHOMEN). At the same time, sweep from the left side to the right side of the lower level of the abdomen (GEDAN) with the outer aspect of the right forearm, back of the fist facing downwards. Both fists move in a big circular motion upward along the sides of the body with the forearms crossing in front of the face. The upper body now facing the direction of the front (SHOMEN), form HACHIJI-DACHI and bring downward the fists to rest gently in front of the thighs, with the back of the fists facing forward.

Note: The movements of the hands and feet should be done slowly and simultaneously, without changing the level of the hips.



## REI

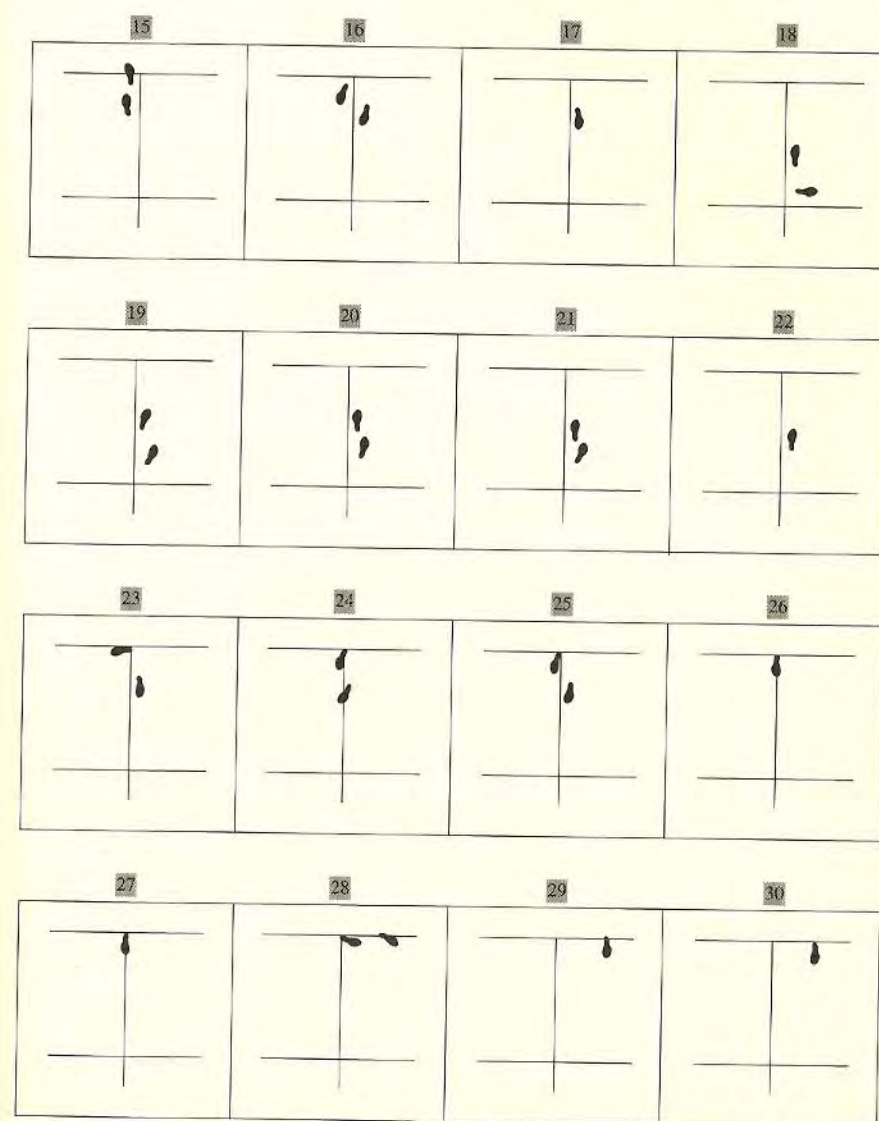
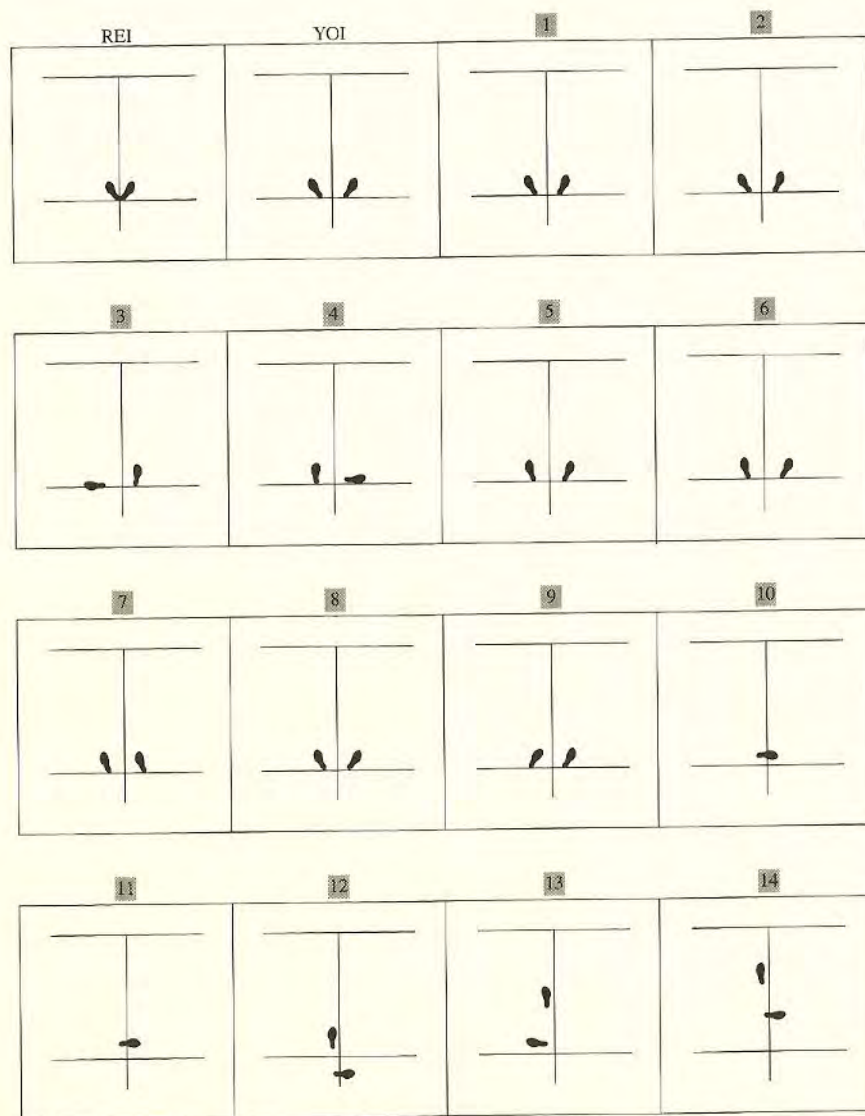
MUSUBI-DACHI

Move the left leg first then the right leg to form MUSUBI-DACHI, and bow forward.

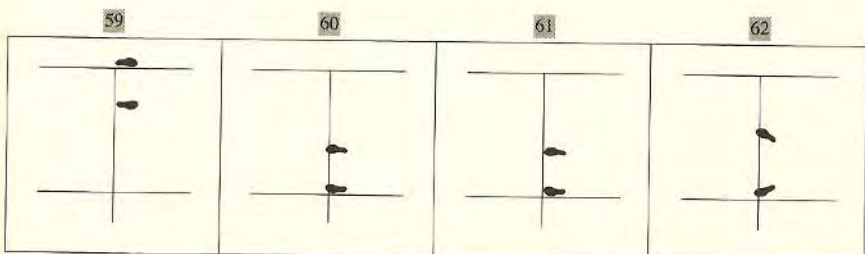
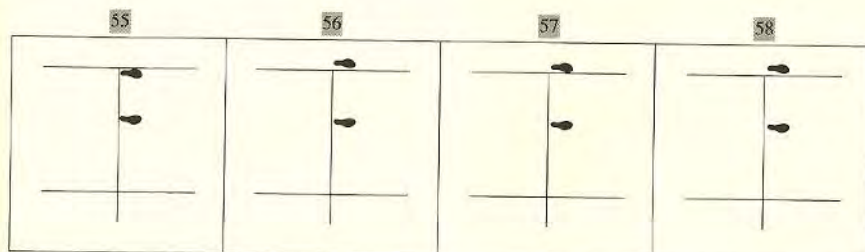
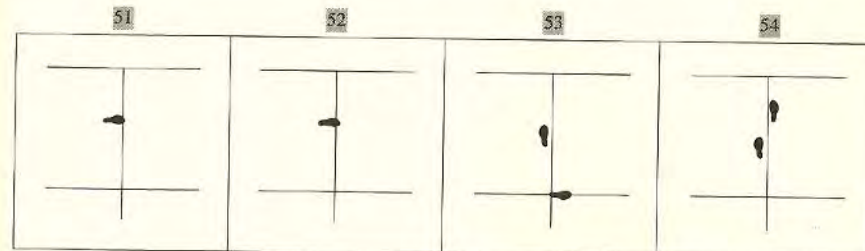
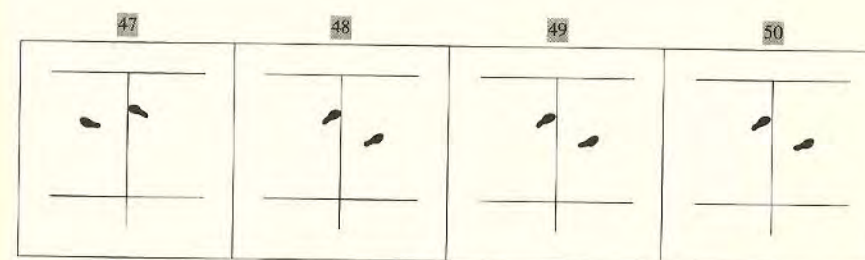
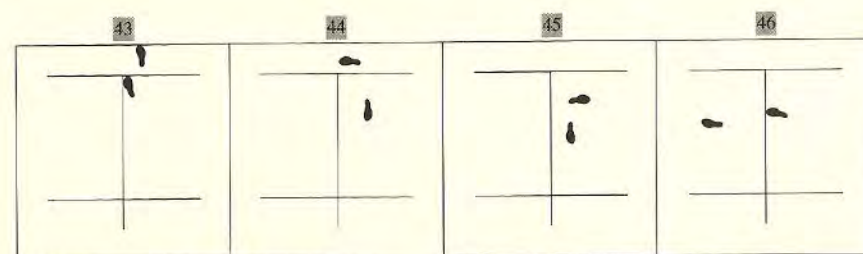
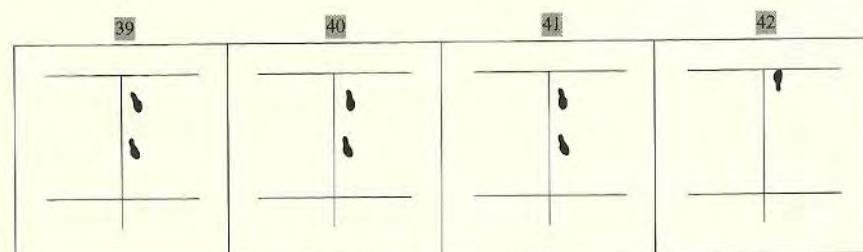
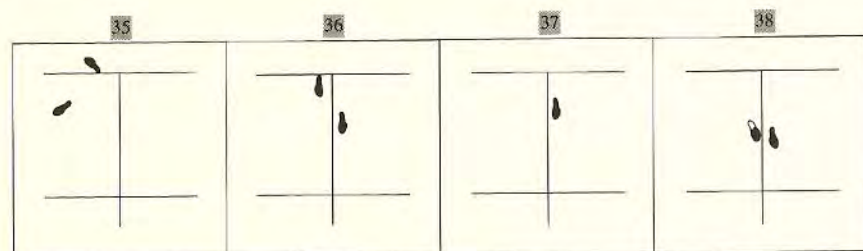
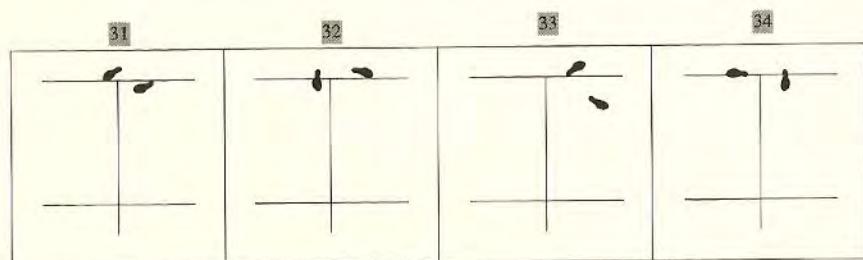


Reference Point: In the beginning of this KATA, both arms opened outwardly in a slow and large circular motion. Both arms now close, reversing the motion, in a similar slow and large circular motion to end the KATA.  
( BEST KARATE )

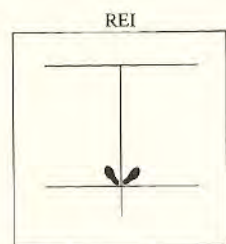
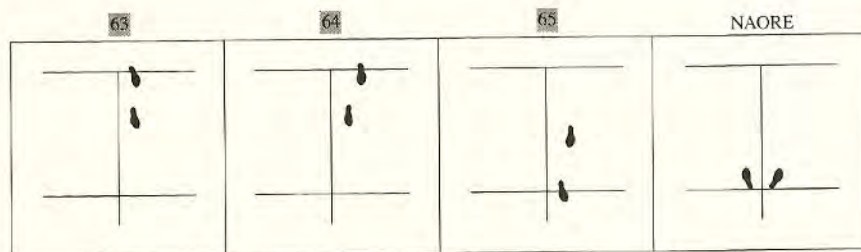












# JION (47 movements)

## REI

### MUSUBI-DACHI

Bow forward in MUSUBI-DACHI.



## YOI (Ready Position)

### HEISOKU-DACHI

### SASHO-UKEN-SHITA-AGO-MAE

Form HEISOKU-DACHI and set the right hand in front of the chin, with the back of the fist facing to the right. At the same time, lightly wrap the right fist with the left hand, back of the left hand facing to the left. Both elbows are slightly bent.





## 1 FIRST MOVEMENT

MIGI-ZENKUTSU-DACHI  
MIGI-CHUDAN-UCHI-UKE  
HIDARI-GEDAN-UKE

Keeping the right foot position unchanged, slide the left foot backwards and form ZENKUTSU-DACHI. At the same time, bring the right fist to the outside of the left elbow, and in a circular motion raise the right forearm until the right fist reaches the front of the right shoulder with the right elbow bent at a right angle and at a distance of one fist and a half away from the right side of the body, back of the fist facing forward. Simultaneously, place the left fist in front of the right shoulder and bring the left forearm in front of the left side of the body, passing to the inside of the right elbow. The left elbow ends up at a distance of one fist and a half away from the left side of the body, with the back of the fist facing upwards. Both fists move simultaneously, crossing in front of the chest and blocking with a feeling of both fists prying each other apart. MIGI-CHUDAN-UCHI-UKE HIDARI-GEDAN-UKE should be executed at the end of these movements.



## 2 SECOND MOVEMENT

HIDARI-ZENKUTSU-DACHI  
RYOKEN-CHUDAN-KAKIWAKE-UKE

Setting the right leg as the supporting leg, shift the left foot to the left, on an angle. At the same time, cross both forearms in front of the chest and pull them away from each other, with the elbows bent at a right angle and at a distance of one fist and a half away from each side of the body. The fists should be positioned approximately one shoulder width apart, with the back of each fist facing outwards. HIDARI-ZENKUTSU-DACHI RYOKEN-CHUDAN-KAKIWAKE-UKE should be executed at the end of these movements.

Note: These movements should be done slowly and powerfully with a feeling of dynamic tension.

Reference Point: Cross both fists with the right fist on top of the left fist, and at the same time form CHUDAN-KAKIWAKE.  
( KARATE-DO KYOHAN )





### 3 THIRD MOVEMENT

HIDARI-ASHI-DACHI  
MIGI-CHUDAN-MAE-GERI-KEAGE

Keeping both fists and the left foot position unchanged, shift the hips above the left foot, with the underside of both arms remaining tightened. At the same time, lift the right knee high tucking it in front of the chest, kicking upwards from between both fists using the ball of the foot (KOSHI) then pull the foot back quickly. HIDARI-ASHI-DACHI MIGI-CHUDAN-MAE-GERI-KEAGE should be executed at the end of these movements.



### 4 FOURTH MOVEMENT

MIGI-ZENKUTSU-DACHI  
UKEN-CHUDAN-ZUKI  
SAKEN-HIDARI-KOSHI

Landing forward the foot that has kicked, form MIGI-ZENKUTSU-DACHI. At the same time, the right fist, from KAKIWAKE-UKE position, moves toward the chest level (CHUDAN), the right forearm turning inwards as it moves toward the target and ends with the back of the fist facing upwards. Simultaneously, pull back the left fist, from KAKIWAKE-UKE position, turning the fist outward and brushing the left forearm against the left side of the body until the fist reaches the left hip, with the back of the fist facing downwards. UKEN-CHUDAN-ZUKI SAKEN-HIDARI-KOSHI should be executed at the end of these movements.

Reference Point: The third and the fourth movements should be done in a single breath. (BEST KARATE)



### 5 FIFTH MOVEMENT

MIGI-ZENKUTSU-DACHI  
SAKEN-CHUDAN-ZUKI  
UKEN-MIGI-KOSHI

Keeping the whole body position unchanged, pull back the right fist, turning the fist outward and brushing the right forearm against the right side of the body until the fist reaches the right hip, with the back of the fist facing downwards. At the same time, the left fist moves toward the chest level (CHUDAN) brushing the left forearm against the left side of the body, the fist turning inwards as it moves toward the target and ends with the back of the fist facing upwards. SAKEN-CHUDAN-ZUKI UKEN-MIGI-KOSHI should be executed at the end of these movements.



## 6 SIXTH MOVEMENT

MIGI-ZENKUTSU-DACHI  
UKEN-CHUDAN-ZUKI  
SAKEN-HIDARI-KOSHI

Keeping the whole body position unchanged, pull back the left fist, turning the fist outward and brushing the left forearm against the left side of the body until the fist reaches the left hip, with the back of the fist facing downwards. At the same time, the right fist moves toward the chest level (CHUDAN) brushing the right forearm against the right side of the body, the fist turning inwards as it moves toward the target and ends with the back of the fist facing upwards. UKEN-CHUDAN-ZUKI SAKEN-HIDARI-KOSHI should be executed at the end of these movements.

Reference Point: The fifth and the sixth movements should be done in a single breath. (BEST KARATE)

## 7 SEVENTH MOVEMENT

MIGI-ZENKUTSU-DACHI  
RYOKEN-CHUDAN-KAKIWAKE-UKE

Setting the left leg as the supporting leg, shift the right foot to the right on an angle. At the same time, cross both forearms in front of the chest and pull them away from each other, with the elbows bent at a right angle and at a distance of one fist and a half away from each side of the body. The fists should be positioned approximately one shoulder width apart, with the back of each fist facing outwards. MIGI-ZENKUTSU-DACHI RYOKEN-CHUDAN-KAKIWAKE-UKE should be executed at the end of these movements.

Note: These movements should be done slowly and powerfully with a feeling of dynamic tension.

Reference Point: Cross both fists with the right fist on top of the left fist, and at the same time form CHUDAN-KAKIWAKE.  
(KARATE-DO KYOHAN)



## 8 EIGHTH MOVEMENT

MIGI-ASHI-DACHI  
HIDARI-CHUDAN-MAE-GERI-KEAGE

Keeping both hands and the right foot position unchanged, shift the hips above the right foot, with the underside of both arms remaining tightened. At the same time, lift the left knee high tucking it in front of the chest, kicking upwards from between both fists using the ball of the foot (KOSHI) then pull the foot back quickly. MIGI-ASHI-DACHI HIDARI-CHUDAN-MAE-GERI-KEAGE should be executed at the end of these movements.





## 9 NINTH MOVEMENT

HIDARI-ZENKUTSU-DACHI  
SAKEN-CHUDAN-ZUKI  
UKEN-MIGI-KOSHI

Landing forward the foot that has kicked, form HIDARI-ZENKUTSU-DACHI. At the same time, the left fist, from KAKIWAKE-UKE position, moves toward the chest level (CHUDAN), the left forearm turning inwards as it moves toward the target and ends with the back of the fist facing upwards. Simultaneously, pull back the right fist, from KAKIWAKE-UKE position, turning the fist outward and brushing the right forearm against the right side of the body until the fist reaches the right hip, with the back of the fist facing downwards. SAKEN-CHUDAN-ZUKI UKEN-MIGI-KOSHI should be executed at the end of these movements.

Reference Point: The eighth and the ninth movements should be done in a single breath. ( BEST KARATE )



## 10 TENTH MOVEMENT

HIDARI-ZENKUTSU-DACHI  
UKEN-CHUDAN-ZUKI  
SAKEN-HIDARI-KOSHI

Keeping the whole body position unchanged, pull back the left fist, turning the fist outward and brushing the left forearm against the left side of the body until the fist reaches the left hip, with the back of the fist facing downwards. At the same time, the right fist moves toward the chest level (CHUDAN) brushing the right forearm against the right side of the body, the fist turning inwards as it moves toward the target and ends with the back of the fist facing upwards. UKEN-CHUDAN-ZUKI SAKEN-HIDARI-KOSHI should be executed at the end of these movements.

## 11 ELEVENTH MOVEMENT

HIDARI-ZENKUTSU-DACHI  
SAKEN-CHUDAN-ZUKI  
UKEN-MIGI-KOSHI

Keeping the whole body position unchanged, pull back the right fist, turning the fist outward and brushing the right forearm against the right side of the body until the fist reaches the right hip, with the back of the fist facing downwards. At the same time, the left fist moves toward the chest level (CHUDAN) brushing the left forearm against the left side of the body, the fist turning inwards as it moves toward the target and ends with the back of the fist facing upwards. SAKEN-CHUDAN-ZUKI UKEN-MIGI-KOSHI should be executed at the end of these movements.

Reference Point: The tenth and the eleventh movements should be done in a single breath. ( BEST KARATE )



## 12 TWELFTH MOVEMENT

HIDARI-ZENKUTSU-DACHI  
HIDARI-JODAN-AGE-UKE

Keeping the right foot position unchanged, shift the left foot in the direction of the front (SHOMEN). At the same time, open the right fist, placing it slightly above and in front of the forehead, with the back of the hand facing backwards, and bring the left fist to the left hip, with the back of the fist facing downwards. Move the right elbow inward until the back of the hand faces to the right and bring the left arm outside the right arm forming a cross in front of the chin, with the back of the left fist facing forward. Simultaneously, rotate the hips so that the upper body becomes half-facing front (HANMI) position and pull back the right hand that now closes into a fist, turning the fist outward and brushing the right forearm against the right side of the body until the fist reaches the right hip, with the back of the fist facing downwards. At the same time, the left elbow moves upwards along the line of the left side of the body until it reaches the level of the eyes and the left fist turning inwards ends up above and in front of the forehead. The distance between the left wrist and the forehead is approximately one fist, with the back of the fist facing backwards. The raised left forearm is parallel to the forehead and slightly on an angle. HIDARI-ZENKUTSU-DACHI HIDARI-JODAN-AGE-UKE should be executed at the end of these movements.



## 13 THIRTEENTH MOVEMENT

HIDARI-ZENKUTSU-DACHI  
MIGI-CHUDAN-GYAKU-ZUKI

Keeping the stance unchanged, turn the left fist outward, brushing the left forearm against the left side of the body until the fist reaches the left hip, with the back of the fist facing downwards. At the same time, rotate the hips until facing the direction of the front (SHOMEN) and move the right fist toward the chest level (CHUDAN) brushing the right forearm against the right side of the body, the fist turning inwards as it moves toward the target and ends with the back of the fist facing upwards. MIGI-CHUDAN-GYAKU-ZUKI should be executed at the end of these movements.

Note: The twelfth and thirteenth movements should be done in a single breath.



## 14 FOURTEENTH MOVEMENT

MIGI-ZENKUTSU-DACHI  
MIGI-JODAN-AGE-UKE

Sliding the right foot forward, open the left fist, placing it slightly above and in front of the forehead, with the back of the hand facing backwards, and bring the right fist to the right hip, with the back of the fist facing downwards. Move the left elbow inward until the back of the hand faces to the left, and bring the right arm outside the left arm forming a cross in front of the chin, with the back of the right fist facing forward. At the same time, rotate the hips so that the upper body becomes half-facing front (HANMI) position and pull back the left hand that now closes into a fist, turning the fist outward and brushing the left forearm against the left side of the body until the fist reaches the left hip, with the back of the hand facing downwards. Simultaneously, the right elbow moves upwards along the line of the right side of the body until it reaches the level of the eyes and the right fist turning inwards ends up above and in front of the forehead. The distance between the right wrist and the forehead is approximately one fist, with the back of the fist facing backwards. The raised right forearm is parallel to the forehead and slightly on an angle. MIGI-ZENKUTSU-DACHI MIGI-JODAN-AGE-UKE should be executed at the end of these movements.



## 15 FIFTEENTH MOVEMENT

MIGI-ZENKUTSU-DACHI  
HIDARI-CHUDAN-GYAKU-ZUKI

Keeping the stance unchanged, turn the right fist outward, brushing the right forearm against the right side of the body until the fist reaches the right hip, with the back of the fist facing downwards. At the same time, rotate the hips until facing the direction of the front (SHOMEN) and move the left fist toward the chest level (CHUDAN) brushing the left forearm against the left side of the body, the fist turning inwards as it moves toward the target and ends with the back of the fist facing upwards. MIGI-ZENKUTSU-DACHI HIDARI-CHUDAN-GYAKU-ZUKI should be executed at the end of these movements.

Note: The fourteenth and the fifteenth movements should be done in a single breath.



## 16 SIXTEENTH MOVEMENT

HIDARI-ZENKUTSU-DACHI  
HIDARI-JODAN-AGE-UKE

Sliding the left foot forward, open the right fist, placing it slightly above and in front of the forehead, with the back of the hand facing backwards, and bring the left fist to the left hip, with the back of the fist facing downwards. Move the right elbow inward until the back of the hand faces to the right, and bring the left arm outside the right arm forming a cross in front of the chin, with the back of the left fist facing forward. At the same time, rotate the hips so that the upper body becomes half-facing front (HANMI) position and pull back the right hand that now closes into a fist, turning the fist outward and brushing the right forearm against the right side of the body until the fist reaches the right hip, with the back of the hand facing downwards. Simultaneously, the left elbow moves upwards along the line of the left side of the body until it reaches the level of the eyes and the left fist turning inwards ends up above and in front of the forehead. The distance between the left wrist and the forehead is approximately one fist, with the back of the fist facing backwards. The raised left forearm is parallel to the forehead and slightly on an angle. HIDARI-ZENKUTSU-DACHI HIDARI-JODAN-AGE-UKE should be executed at the end of these movements.



## 17 SEVENTEENTH MOVEMENT

MIGI-ZENKUTSU-DACHI  
MIGI-CHUDAN-OI-ZUKI  
KIAI

Setting the left leg as the supporting leg, drive the hips forward and slide the right leg forward. At the same time, rotate the hips, pulling back the left fist, turning the fist outward and brushing the left forearm against the left side of the body until the fist reaches the left hip, with the back of the fist facing downwards. Simultaneously, the right fist moves toward the chest level (CHUDAN) brushing the right forearm against the right side of the body, the fist turning inwards as it moves toward the target and ends with the back of the fist facing upwards. KIAI at the end of this movement. MIGI-ZENKUTSU-DACHI MIGI-CHUDAN-OI-ZUKI should be executed at the end of these movements.

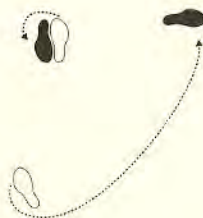




## 18 EIGHTEENTH MOVEMENT

MIGI-KOKUTSU-DACHI  
MIGI-SOKUMEN-JODAN-UCHI-UKE  
HIDARI-SOKUMEN-GEDAN-UKE

Keeping the right knee bent, set the right leg as the supporting leg and shift the left foot to the right, so that the body pivots counter-clockwise and look to the left. Simultaneously, open both fists, placing the right hand in front of the left hip, palm of the right hand facing upwards, and the left hand in front of the right shoulder, palm of the left hand facing inwards. At the same time as forming MIGI-KOKUTSU-DACHI, the hands close into fists, the right forearm rising vertically, the right fist ending slightly above the back of the head, with the back of the fist facing backwards, and the right elbow at the level of the shoulder. The left fist moves from the top of the right shoulder to approximately one fist and a half width above the left knee, with the back of the fist facing upwards. MIGI-SOKUMEN-JODAN-UCHI-UKE HIDARI-SOKUMEN-GEDAN-UKE should be executed at the end of these movements.



## 19 NINETEENTH MOVEMENT

HIDARI-E-YORI-ASHI KIBA-DACHI  
SAKEN-HIDARI-KOSHI  
UKEN-KAGI-ZUKI

Using the right foot as the point of propulsion, slide both feet to the left (HIDARI-E-YORI-ASHI), and form KIBA-DACHI. At the same time, pull firmly upward the left fist to the left hip, rotating with a twisting motion the left forearm outward, with the back of the fist facing downwards. Simultaneously, the right fist moves forward with the right forearm brushing the right side of the body then changing direction to the left, bending the right elbow at a right angle and turning the fist inward, with the back of the fist facing upwards. The right forearm ends up in front of the solar plexus (SUIGETSU) and should be parallel to the chest at a distance of approximately two fists apart. The right fist is even with the left side of the body, and slightly lower than the right elbow (same as being in the position of MIZUNAGARE-NO-KAMAE). SAKEN-HIDARI-KOSHI UKEN-KAGI-ZUKI should be executed at the end of these movements.

Note: For practical purposes, using a foot as the point of propulsion and sliding both feet together in a direction is called YORI-ASHI. HIDARI-E reflects the direction, namely to the left.

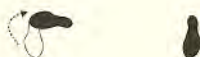




## 20 TWENTIETH MOVEMENT

HIDARI-KOKUTSU-DACHI  
HIDARI-SOKUMEN-JODAN-UCHI-UKI  
MIGI-SOKUMEN-GEDAN-UKI

Setting the left leg as the supporting leg, look to the right. Simultaneously, open both fists, placing the left hand in front of the right hip, palm of the left hand facing upwards, and the right hand in front of the left shoulder, palm of the right hand facing inwards. At the same time as forming HIDARI-KOKUTSU-DACHI, the hands close into fists, the left forearm rising vertically, the left fist ending slightly above the back of the head, with the back of the fist facing backwards, and the left elbow at the level of the shoulder. The right fist moves from the top of the left shoulder to approximately one fist and a half width above the right knee, with the back of the fist facing upwards. HIDARI-SOKUMEN-JODAN-UCHI-UKI MIGI-SOKUMEN-GEDAN-UKI should be executed at the end of these movements.



## 21 TWENTY-FIRST MOVEMENT

MIGI-E-YORI-ASHI KIBA-DACHI  
UKEN-MIGI-KOSHI  
SAKEN-KAGI-ZUKI

Using the left foot as the point of propulsion, slide both feet together to the right (MIGI-E-YORI-ASHI), and form KIBA-DACHI. At the same time, pull firmly upward the right fist to the right hip, rotating with a twisting motion the right forearm outward, with the back of the fist facing downwards. Simultaneously, the left fist moves forward with the left forearm brushing the left side of the body then changing direction to the right, bending the left elbow at a right angle and turning the fist inward, with the back of the fist facing upwards. The left forearm ends up in front

of the solar plexus (SUIGETSU) and should be parallel to the chest at a distance of approximately two fists apart. The left fist is even with the right side of the body, and slightly lower than the left elbow (same as being in the position of MIZUNAGARE-NO-KAMAE). UKEN-MIGI-KOSHI SAKEN-KAGI-ZUKI should be executed at the end of these movements.

Note: For practical purposes, using a foot as the point of propulsion and sliding both feet together in a direction is called YORI-ASHI. MIGI-E reflects the direction, namely to the right.



## 22 TWENTY-SECOND MOVEMENT

HIDARI-ZENKUTSU-DACHI  
HIDARI-GEDAN-BARAI

Setting the right leg as the supporting leg, slide the left foot forward in the direction of the back (URA-SHOMEN), placing the left fist at the top and slightly in front of the right shoulder, back of the fist facing outwards, and the right fist in front of the left hip, back of the fist facing upwards. Then, pull back the right fist, turning the fist outward and brushing the right forearm against the right side of the body until the fist reaches the right hip, with the back of the fist facing downwards. At the same time, bring the left fist approximately one fist and a half width above the left knee, with the back of the fist facing upwards. HIDARI-ZENKUTSU-DACHI HIDARI-GEDAN-BARAI should be executed at the end of these movements.





## 23 TWENTY-THIRD MOVEMENT

KIBA-DACHI

MIGI-TEISHO-MIGI-SOKUMEN-CHUDAN-YOKO-UKE

SAKEN-HIDARI-KOSHI

Setting the left leg as the supporting leg, slide the right foot forward in the direction of the back (URA-SHOMEN), and form KIBA-DACHI. At the same time, pull back the left fist, turning the fist outward and brushing the left forearm against the left side of the body until the fist reaches the left hip, with the back of the fist facing downwards. Simultaneously, from the right side of the body, move the inferior part of the palm of the right hand (TEISHO) sideways, in a circular motion, with the hip rotation. MIGI-TEISHO-MIGI-SOKUMEN-CHUDAN-YOKO-UKE SAKEN-HIDARI-KOSHI should be executed at the end of these movements.

Note: The arms and the feet should be moving together with the hip rotation, and should be completed at the same time.

The right wrist is bent fully and firmly outward, the fingers lightly flexed, and the right elbow bent slightly, tightening the underside of the right arm.



## 24 TWENTY-FOURTH MOVEMENT

KIBA-DACHI

HIDARI-TEISHO-HIDARI-SOKUMEN-CHUDAN-YOKO-UKE

UKEN-MIGI-KOSHI

Setting the right leg as the supporting leg, slide the left foot forward in the direction of the back (URA-SHOMEN), and form KIBA-DACHI. At the same time, pull back the right fist, turning the fist outward and brushing the right forearm against the right side of the body until the fist reaches the right hip, with the back of the fist facing downwards. Simultaneously, from the left side of the body, move the inferior part of the palm of the left hand (TEISHO) sideways, in a circular motion, with the hip rotation. HIDARI-TEISHO-HIDARI-SOKUMEN-CHUDAN-YOKO-UKE UKEN-MIGI-KOSHI should be executed at the end of these movements.

Note: The arms and the feet should be moving together with the hip rotation, and should be completed at the same time.

The left wrist is bent fully and firmly outward, the fingers lightly flexed, and the left elbow bent slightly, tightening the underside of the left arm.





## 25 TWENTY-FIFTH MOVEMENT

KIBA-DACHI

MIGI-TEISHO-MIGI-SOKUMEN-CHUDAN-YOKO-UKE

SAKEN-HIDARI-KOSHI

Setting the left leg as the supporting leg, slide the right foot forward in the direction of the back (URA-SHOMEN), and form KIBA-DACHI. At the same time, pull back the left fist, turning the fist outward and brushing the left forearm against the left side of the body until the fist reaches the left hip, with the back of the fist facing downwards. Simultaneously, from the right side of the body, move the inferior part of the palm of the right hand (TEISHO) sideways, in a circular motion, with the hip rotation. MIGI-TEISHO-MIGI-SOKUMEN-CHUDAN-YOKO-UKE SAKEN-HIDARI-KOSHI should be executed at the end of these movements.

Note: The arms and the feet should be moving together with the hip rotation, and should be completed at the same time.

The twenty-third, the twenty-fourth and the twenty-fifth movements represent the repetition of the same technique, and therefore some contrast in speed and power should consecutively be made between them.

The right wrist is bent fully and firmly outward, the fingers lightly flexed, and the right elbow bent slightly, tightening the underside of the right arm.



## 26 TWENTY-SIXTH MOVEMENT

MIGI-KOKUTSU-DACHI

MIGI-SOKUMEN-JODAN-UCHI-UKE

HIDARI-SOKUMEN-GEDAN-UKE

Setting the right leg as the supporting leg, keep the right knee bent and shift the left foot to the right so that the body pivots counter-clockwise, and look to the left. Simultaneously, open both fists, placing the right hand in front of the left hip, palm of the hand facing upwards, and the left hand in front of the right shoulder, palm of the hand facing inwards. At the same time as forming MIGI-KOKUTSU-DACHI, the hands close into fists, the right forearm rising vertically, the right fist ending slightly above the back of the head, with the back of the fist facing backwards, and the right elbow at the level of the shoulder. The left fist moves from the top of the right shoulder to approximately one fist and a half width above the left knee, with the back of the fist facing upwards. MIGI-SOKUMEN-JODAN-UCHI-UKE HIDARI-SOKUMEN-GEDAN-UKE should be executed at the end of these movements.





## 27 TWENTY-SEVENTH MOVEMENT

HEISOKU-DACHI

HIDARI-SOKUMEN-JODAN-MOROTE-UKE

Bring the right foot together with the left foot, and at the same time, bring both fists from angled downwards to the right to angle upwards to the left. The left forearm rises vertically to the area around the left side of the face, with the left elbow positioned at the level of the left shoulder, and the back of the left fist facing to the left. The right fist moves towards the left elbow, the little finger touching the inside of the left elbow, with the back of the right fist facing downwards. Both fists move together during this sequence. HEISOKU-DACHI HIDARI-SOKUMEN-JODAN-MOROTE-UKE should be executed at the end of these movements.



## 28 TWENTY-EIGHTH MOVEMENT

HIDARI-KOKUTSU-DACHI

HIDARI-SOKUMEN-JODAN-UCHI-UKE

MIGI-SOKUMEN-GEDAN-UKE

Keeping the left leg as the supporting leg, look to the right and slide the right foot to the right. Simultaneously, open both fists, placing the left hand in front of the right hip, palm of the hand facing upwards, and the right hand in front of the left shoulder, palm of the hand facing inwards. At the same time as forming HIDARI-KOKUTSU-DACHI, the hands close into fists, the left forearm rising vertically, the left fist ending slightly above the back of the head, with the back of the fist facing backwards, and the left elbow at the level of the shoulder. The right fist moves from the top of the left shoulder to approximately one fist and a half width above the right knee, with the back of the fist facing upwards. HIDARI-SOKUMEN-JODAN-UCHI-UKE MIGI-SOKUMEN-GEDAN-UKE should be executed at the end of these movements.





## 29 TWENTY-NINTH MOVEMENT

HEISOKU-DACHI

MIGI-SOKUMEN-JODAN-MOROTE-UKE

Bring the left foot together with the right foot, and at the same time, bring both fists from angled downwards to the left to angle upwards to the right. The right forearm rises vertically to the area around the right side of the face, with the right elbow positioned at the level of the right shoulder, back of the right fist facing to the right, while the left fist moves towards the right elbow, the little finger touching the inside of the right elbow, with the back of the left fist facing downwards. Both fists move together during this sequence. HEISOKU-DACHI MIGI-SOKUMEN-JODAN-MOROTE-UKE should be executed at the end of these movements.



## 30 THIRTIETH MOVEMENT

HEISOKU-DACHI

RYOKEN-RYOGAWA-GEDAN-KAKIWAKE

Keeping the stance unchanged, look in the direction of the front (SHOMEN), and cross the wrists in front of the body, then bring both fists slowly to each side of the lower part of the abdomen (GEDAN), with the back of both fists facing outwards. The action of pulling the arms apart slowly is called KAKIWAKE. RYOKEN-RYOGAWA-GEDAN-KAKIWAKE-UKE should be executed at the end of these movements.

Reference Point: Both hands (the left hand being on the inside of the right hand) move as if prying each other apart slowly in a downward motion. ( KARATE-DO KYOHAN )

## 31 THIRTY-FIRST MOVEMENT

MIGI-ASHI-MAE-KOSA-DACHI

GEDAN-KOSA-UKE

Take a leaping step forward, bending the right leg to support the weight as the right foot lands and place the left foot behind the heel of the right foot so that the legs are crossed, forming MIGI-ASHI-MAE-KOSA-DACHI. At the same time, drive firmly downward both arms, brushing the forearms against the sides of the body and crossing the wrists in front of the lower part of the abdomen, with the right fist on top of the left fist, back of the fists facing each other. GEDAN-KOSA-UKE should be executed as the end of these movements.

Point: Drive firmly downward both arms so that the opponent's leg that is kicking is blocked at the shin near the ankle as soon as the kick is initiated.





### 32 THIRTY-SECOND MOVEMENT

MIGI-ZENKUTSU-DACHI  
RYOKEN-RYOGAWA-GEDAN-KAKIWAKE

Shift the left foot backward, and bring both fists to each side of the lower part of the abdomen (GEDAN), with the back of both fists facing outwards. MIGI-ZENKUTSU-DACHI RYOKEN-RYOGAWA-GEDAN-KAKIWAKE should be executed at the end of these movements.

Point: Shift the left foot backward, and bring both fists to each side of the body as if grabbing and pulling an opponent's kicking leg to either side of the body to provoke a loss of balance.



### 33 THIRTY-THIRD MOVEMENT

HIDARI-ZENKUTSU-DACHI  
RYOKEN-CHUDAN-KAKIWAKE-UKE

Slide the left foot forward in the direction of the front (SHOMEN). At the same time, cross both forearms in front of the chest, with the back of both fists facing forward, and pull them away from each other, with the elbows bent at a right angle and at a distance of one fist and a half away from each side of the body. The fists should be positioned approximately one shoulder width apart from each other. HIDARI-ZENKUTSU-DACHI RYOKEN-CHUDAN-KAKIWAKE-UKE should be executed at the end of these movements.

Reference Point: 1. Crossing both hands with the right hand on top of the left hand is called CHUDAN-KAKIWAKE.  
( KARATE-DO KYOHAN )  
2. Cross both wrists in front of the chest with the right fist on top of the left fist. ( BEST KARATE )





### 34 THIRTY-FOURTH MOVEMENT

MIGI-ZENKUTSU-DACHI  
RYOKEN-JODAN-KOSA-UKE

Slide the right foot forward, in the direction of the front (SHOMEN). At the same time, from CHUDAN-KAKIWAKE position, raise both fists sharply up, crossing them, in front and above the forehead, the right fist in front of the left fist, with the back of both fists facing each other. The distance between the left fist and the forehead is approximately one fist apart. MIGI-ZENKUTSU-DACHI RYOKEN-JODAN-KOSA-UKE should be executed at the end of these movements.

Note: The relation between blocking with both wrists crossed (JODAN-KOSA-UKE) and ZENKUTSU-DACHI is such that regardless of whether the hands are opened or closed, the hand in front is always the same side as the front foot of ZENKUTSU-DACHI. It is thus to say that when the right foot is the front foot, cross the wrists with the right wrist in front of the left wrist, and when the left foot is the front foot, cross the wrists with the left wrist in front of the right wrist.

Note: From the thirty-first to the thirty-fourth movements, the motions of the hands and feet should be executed together for the block at the level of the lower part of the abdomen (GEDAN), at the chest level (CHUDAN) and at the face level (JODAN). Thus caution should be taken to complete each one of these blocks, and their momentum should not carry any opportunity for the opponent to retaliate. These movements are the most crucial part of this KATA.

- Reference Point: 1. Raising both fists sharply up, crossing them in front and above the forehead, done with the right wrist in front of the left wrist, with the back of both fists facing each other is called RYOKEN-JODAN-JYUJI-UKE. ( BEST KARATE )
2. Raising both fists sharply up, crossing them in front and above the forehead, done with the left hand under the right hand is called JODAN-HASAMI-UKE. ( KARATE-DO KYOHAN )



### 35 THIRTY-FIFTH MOVEMENT

MIGI-ZENKUTSU-DACHI  
MIGI-URAKEN-JODAN-UCHI

Keeping the stance and the left fist position unchanged, strike with the back of the right fist to the area just above the upper lip (JINCHU). MIGI-URAKEN-JODAN-UCHI should be executed at the end of these movements.



### 36 THIRTY-SIXTH MOVEMENT

MIGI-ZENKUTSU-DACHI  
SAKEN-CHUDAN-TSUKI-UKE  
UKEN-MIGI-KATA-UE-KAMAE

Keeping the stance unchanged, bring firmly downward the left fist in front of the left side of the body at a slightly lower chest level (CHUDAN), with the back of the fist facing upwards. At the same time, keeping the right elbow bent, pull the right fist toward above the right shoulder, with the back of the fist facing to the right. SAKEN-CHUDAN-TSUKI-UKE UKEN-MIGI-KATA-UE-KAMAE should be executed at the end of these movements.

Note: UKEN-MIGI-KATA-UE-KAMAE could also be used as MIGI-HAIWAN-JODAN-UCHI-NAGASHI-UKE (the twenty-third movement of TEKKEI SHODAN).

Reference Point: Strike downwards with the palm of the left hand to block, and at the same time, bring the right fist high above the right shoulder with the right elbow bent.  
( KARATE-DO KYOHAN )

### 37 THIRTY-SEVENTH MOVEMENT

MIGI-ZENKUTSU-DACHI  
MIGI-URAKEN-JODAN-UCHI  
HIDARI-ZENWAN-MUNE-MAE-SUIHEI-KAMAE

Keeping the stance unchanged, strike with the back of the right fist to the area just above the upper lip (JINCHU). At the same time, bring the left fist under the right elbow with the back of the fist facing upwards and touching the right elbow. MIGI-URAKEN-JODAN-UCHI HIDARI-ZENWAN-MUNE-MAE-SUIHEI-KAMAE should be executed at the end of these movements.

Note: The thirty-fifth, the thirty-sixth, and the thirty-seventh movements should be done quickly, in a continuous motion.

### 38 THIRTY-EIGHTH MOVEMENT

HIDARI-ZENKUTSU-DACHI  
HIDARI-CHUDAN-UCHI-UKE

Setting the right leg as the supporting leg, keep the right knee bent and shift the left foot to the right so that the body pivots counter-clockwise. At the same time, the left fist moves to the front of the left shoulder, circling outside the right forearm, with the left elbow bent at a right angle and at a distance of one fist and a half away from the left side of the body, back of the fist facing forward. Simultaneously, pull back the right fist from in front of the left side of the chest, turning the fist outward and brushing the right forearm against the right side of the body until the fist reaches the right hip, with the back of the fist facing downwards. There should be a feeling of both fists prying each other apart. HIDARI-ZENKUTSU-DACHI HIDARI-CHUDAN-UCHI-UKE should be executed at the end of these movements.





### 39 THIRTY-NINTH MOVEMENT

MIGI-ZENKUTSU-DACHI  
MIGI-CHUDAN-OI-ZUKI

Setting the left leg as the supporting leg, drive the hips forward and slide the right foot forward. At the same time, pull back the left fist, turning the fist outward and brushing the left forearm against the left side of the body until the fist reaches the left hip, with the back of the fist facing downwards. Simultaneously, the right fist moves toward the chest level (CHUDAN) brushing the right forearm against the right side of the body, the fist turning inwards as it moves toward the target and ends with the back of the fist facing upwards. MIGI-ZENKUTSU-DACHI MIGI-CHUDAN-OI-ZUKI should be executed at the end of these movements.



### 40 FORTIETH MOVEMENT

MIGI-ZENKUTSU-DACHI  
MIGI-CHUDAN-UCHI-UKE

Setting the left leg as the supporting leg, slide the right foot backward, bending the left knee and shifting the weight on the left leg, with the hips kept parallel to the ground, make a right turn. At the same time, cross both forearms in front of the abdomen, with the left forearm on top of the right forearm, back of both fists facing upwards. The right fist, from in front of the left hip, moves to the front of the right shoulder, circling outside the left forearm, with the right elbow bent at a right angle and at a distance of one fist and a half away from the right side of the body, back of the fist facing forward. Simultaneously, pull back the left fist from in front of the right side of chest, turning the fist outward and brushing the

left forearm against the left side of the body until the fist reaches the left hip, with the back of the fist facing downwards. There should be a feeling of both fists prying each other apart. MIGI-ZENKUTSU-DACHI MIGI-CHUDAN-UCHI-UKE should be executed at the end of these movements.



### 41 FORTY-FIRST MOVEMENT

HIDARI-ZENKUTSU-DACHI  
HIDARI-CHUDAN-OI-ZUKI

Keeping the right leg as the supporting leg, drive the hips forward and slide the left foot forward. At the same time, pull back the right fist, turning the fist outward and brushing the right forearm against the right side of the body until the fist reaches the right hip, with the back of the fist facing downwards. Simultaneously, the left fist moves toward the chest level (CHUDAN) brushing the left forearm against the left side of the body, the fist turning inwards as it moves toward the target and ends with the back of the fist facing upwards. HIDARI-ZENKUTSU-DACHI HIDARI-CHUDAN-OI-ZUKI should be executed at the end of these movements

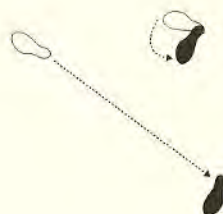




## 42 FORTY-SECOND MOVEMENT

HIDARI-ZENKUTSU-DACHI  
HIDARI-GEDAN-BARAI

Setting the right leg as the supporting leg, slide the left foot to the left in the direction of the back (URA-SHOMEN), placing the left fist at the top and slightly in front of the right shoulder, back of the fist facing outwards, and the right fist in front of the left hip, back of the fist facing upwards. Then, pull back the right fist, turning the fist outward and brushing the right forearm against the right side of the body until the fist reaches the right hip, with the back of the fist facing downwards. At the same time, bring the left fist approximately one fist and a half width above the left knee, with the back of the fist facing upwards. HIDARI-ZENKUTSU-DACHI HIDARI-GEDAN-BARAI should be executed at the end of these movements.



## 43 FORTY-THIRD MOVEMENT

MIGI-ASHI-FUMIKOMI KIBA-DACHI  
MIGI-ZENWAN-MIGI-SOKUMEN-CHUDAN-UCHIOTOSHI  
SAKEN-HIDARI-KOSHI

Setting the left leg as the supporting leg, lift the right knee and the right fist high and stomp down forward, in the direction of the back (URA-SHOMEN), and form KIBA-DACHI. The right fist moves vertically, in a downward motion along the right side of the body, with the right elbow bent at a right angle and at a distance of one fist and a half away from the right side of the body. The underside of the right arm is kept tight, and the right forearm ends up parallel to the ground, with the back of the fist facing to the right. At the same time, pull back the left fist, turning the fist outward and brushing the left forearm against the left side of the body until the fist reaches the left hip, with the back of the fist facing downwards. MIGI-ZENWAN-MIGI-SOKUMEN-CHUDAN-UCHIOTOSHI SAKEN-HIDARI-KOSHI should be executed at the end of these movements.

Point: The right fist moves vertically in a downward motion, bringing the right elbow to the right side of the body, striking with the right forearm in a downward motion an opponent's punch at the chest level (CHUDAN).





#### 44 FORTY-FOURTH MOVEMENT

HIDARI-ASHI-FUMIKOMI KIBA-DACHI  
HIDARI-ZENWAN-HIDARI-SOKUMEN-CHUDAN-UCHIOTOSHI  
UKEN-MIGI-KOSHI

Setting the right leg as the supporting leg, lift the left knee and the left fist high and stomp down forward, in the direction of the back (URA-SHOMEN), and form KIBA-DACHI. The left fist moves vertically, in a downward motion along the left side of the body, with the left elbow bent at a right angle and at a distance of one fist and a half away from the left side of the body. The underside of the left arm is kept tight, and the left forearm ends up parallel to the ground, with the back of the fist facing to the left. At the same time, pull back the right fist, turning the fist outward and brushing the right forearm against the right side of the body until the fist reaches the right hip, with the back of the fist facing downwards. HIDARI-ZENWAN-HIDARI-SOKUMEN-CHUDAN-UCHIOTOSHI UKEN-MIGI-KOSHI should be executed at the end of these movements.

Point: The left fist moves vertically in a downward motion, bringing the left elbow to the left side of the body, striking with the left forearm in a downward motion an opponent's punch to the chest level (CHUDAN).



#### 45 FORTY-FIFTH MOVEMENT

MIGI-ASHI-FUMIKOMI KIBA-DACHI  
MIGI-ZENWAN-MIGI-SOKUMEN-CHUDAN-UCHIOTOSHI  
SAKEN-HIDARI-KOSHI

Setting the left leg as the supporting leg, lift the right knee and the right fist high and stomp down forward, in the direction of the back (URA-SHOMEN), and form KIBA-DACHI. The right fist moves vertically, in a downward motion, along the right side of the body, with the right elbow bent at a right angle and at a distance of one fist and a half away from the right side of the body. The underside of the right arm is kept tight, and the right forearm ends up parallel to the ground, with the back of the fist facing to the right. At the same time, pull back the left fist, turning the fist outward and brushing the left forearm against the left side of the body until the fist reaches the left hip, with the back of the fist facing downwards. MIGI-ZENWAN-MIGI-SOKUMEN-CHUDAN-UCHIOTOSHI SAKEN-HIDARI-KOSHI should be executed at the end of these movements.

Note: The forty-third, the forty-fourth, and the forty-fifth movements represent the repetition of the same technique, and therefore some contrast in speed and power should consecutively be made between them.

Point: The right fist moves vertically in a downward motion, bringing the right elbow to the right side of the body, striking with the right forearm in a downward motion an opponent's punch to the chest level (CHUDAN).





## 46 FORTY-SIXTH MOVEMENT

KIBA-DACHI

HIDARI-E-YORI-ASHI

UKEN-MIGI-CHICHI-MAE

SAKEN-HIDARI-SOKUMEN-CHUDAN-ZUKI

Setting the right leg as the supporting leg, the body pivots counter-clockwise, forming KIBA-DACHI and while keeping the right knee bent, use the right foot as the point of propulsion, slightly sliding both feet together to the left (HIDARI-E-YORI-ASHI). Look to the left. At the same time, placing the right hand in front of the left shoulder, with the palm of the hand facing forward, make a fist and pull the fist toward the front of the right side of the chest, at the nipple level, with the back of the fist facing upwards. Simultaneously, place the left fist under the right arm and bring the fist toward the left side of the chest (CHUDAN), with the back of the fist facing upwards. There should be a feeling of both fists prying each other apart. UKEN-MIGI-CHICHI-MAE SAKEN-HIDARI-SOKUMEN-CHUDAN-ZUKI should be executed at the end of these movements.

Note: This movement should be done slowly and powerfully.

For practical purposes, using a foot as the point of propulsion and sliding both feet together in a direction is called YORI-ASHI. HIDARI-E reflects the direction, namely to the left.

Point: The action of the right hand and the left fist are such as grabbing an opponent's punch at the chest level (CHUDAN) with the right hand and pulling the grabbed hand sideways while striking the side of the opponent's body with the left fist.

Reference Point: Cross both hands, with the right hand on top of the left hand, and at the same time use the right foot as the point of propulsion and slide both feet to the left (HIDARI-E-YORI-ASHI). Simultaneously, pulling both fists apart from each other, extend the left arm and push out the left fist to the left, and bring the right fist in front of the chest. Look to the left.  
( KARATE-DO KYOHAN )





## 47 FORTY-SEVENTH MOVEMENT

KIBA-DACHI

MIGI-E-YORI-ASHI

SAKEN-HIDARI-CHICHI-MAE

UKEN-MIGI-SOKUMEN-CHUDAN-ZUKI

KIAI

Look to the right and using the left foot as the point of propulsion, slide both feet together a further distance to the right (MIGI-E-YORI-ASHI). At the same time, placing the left hand in front of the right shoulder, with the palm of the hand facing forward, make a fist and pull the fist toward the front of the left side of the chest, at the nipple level, with the back of the fist facing upwards. Simultaneously, place the right fist under the left arm and bring the fist toward the right side of the chest (CHUDAN), with the back of the fist facing upwards. There should be a feeling of both fists prying each other apart. KIAI at the end of this movement. KIBA-DACHI SAKEN-HIDARI-CHICHI-MAE UKEN-MIGI-SOKUMEN-CHUDAN-ZUKI should be executed at the end of these movements.

Point: The action of the left hand and the right fist are such as grabbing an opponent's punch at the chest level (CHUDAN) with the left hand and pulling the grabbed hand sideways while striking the side of the opponent's body with the right fist.

For practical purposes, using a foot as the point of propulsion and sliding both feet together in a direction is called YORI-ASHI. MIGI-E reflects the direction, namely to the right.

Reference Point: Using the left foot as the point of propulsion, slide both feet to the right (MIGI-E-YORI-ASHI). Simultaneously, cross both hands with the left hand on top of the right hand. As soon as the hands are crossed, push out the right fist to the right, and bring the left fist in front of the chest, with the feeling of prying them apart from each other. Look to the left. (KARATE-DO KYOHAN)



### NAORE (End Position)

HEISOKU-DACHI

SASHO-UKEN-SHITA-AGO-MAE

As the left foot stays in place, the right foot moves back alongside the left foot, returning to the position of the beginning.



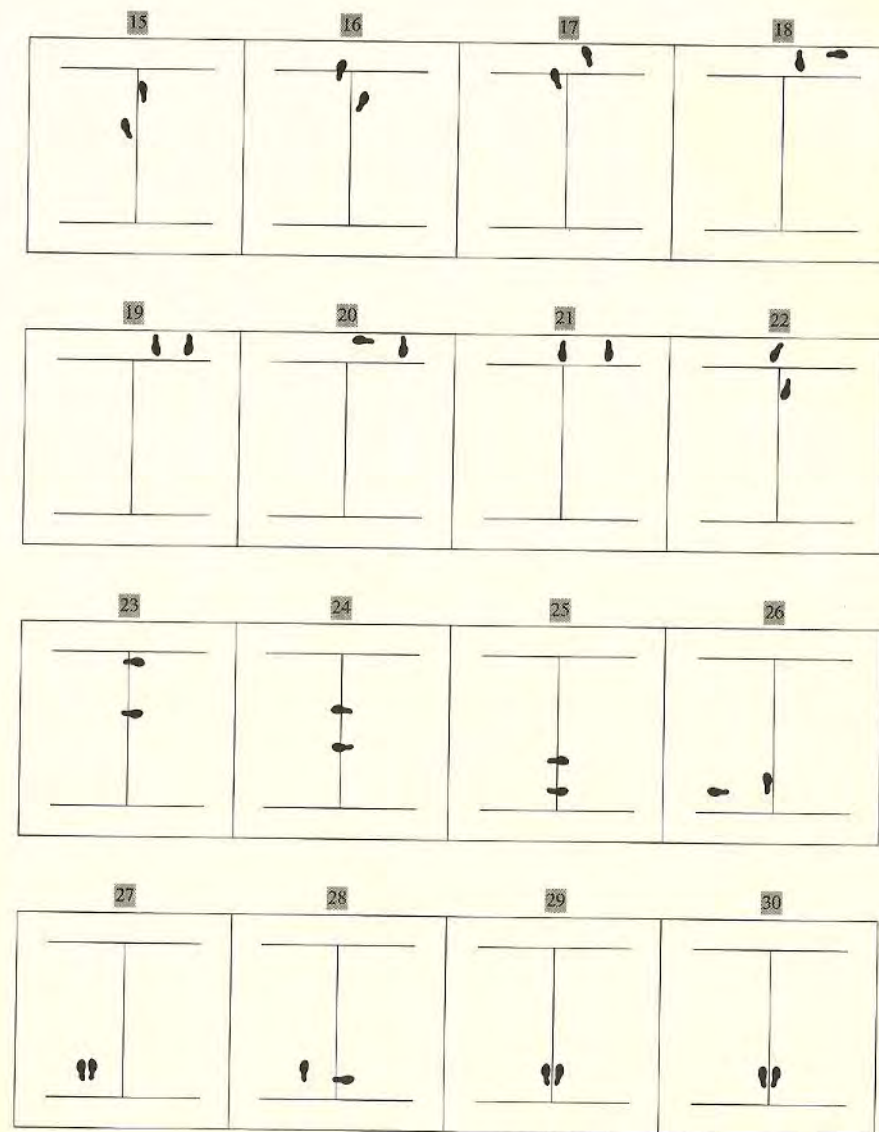
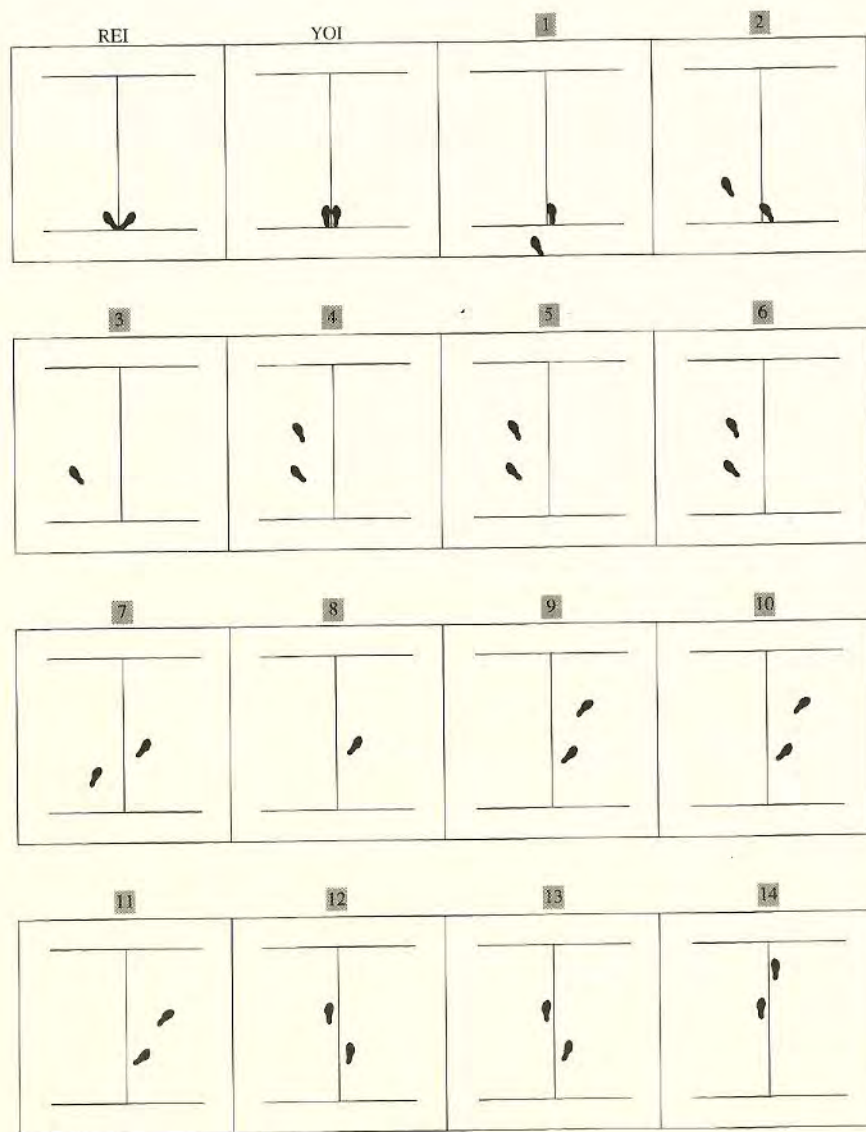
### REI

MUSUBI-DACHI

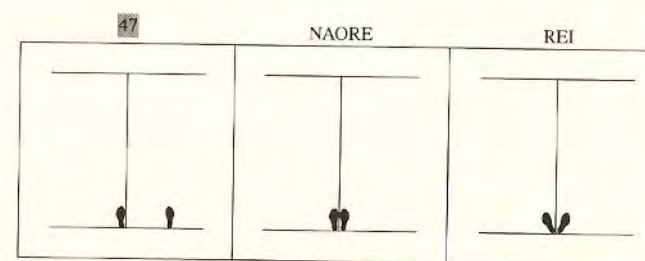
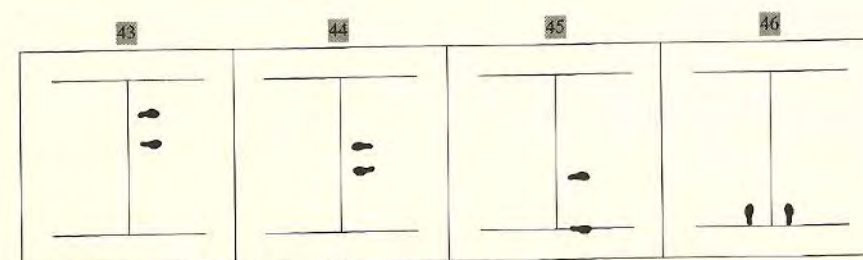
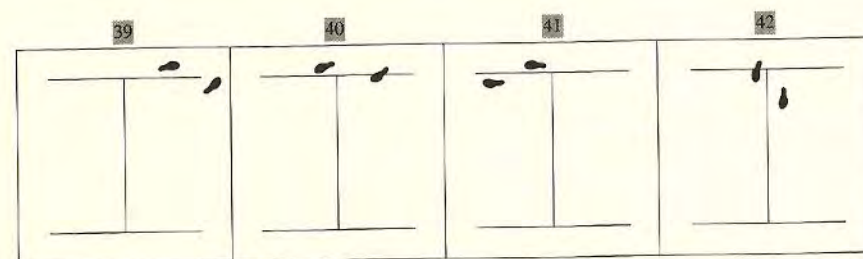
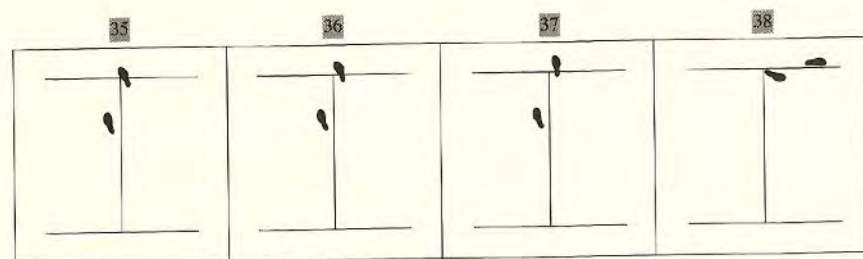
Placing both hands on each side of the body, form MUSUBI-DACHI, and bow forward.











NAORE

REI



## ENPI (37 movements)

### REI

#### MUSUBI-DACHI

Bow forward in MUSUBI-DACHI.



### YOI (Ready Position)

#### HEISOKU-DACHI SASHO-UKEN-HIDARI-KOSHI

Form HEISOKU-DACHI, and set the left hand on the left hip, with the back of the hand facing to the left, and place the right fist so that it touches the palm of the left hand, with the back of the fist facing forward.



## 1 FIRST MOVEMENT

#### MIGI-ASHI-ORISHIKI-HIDARI-HIZA-TATE MIGI-ZENWAN-GEDAN-BARAI HIDARI-ZENWAN-SUIGETSU-MAE-KAMAE

Keeping the right foot position unchanged, shift the left foot to the left and kneel down with the right leg only, so that the left knee position is drawn up. At the same time, look to the right on an angle and bring the right forearm to the right side of the right thigh, with the back of the fist facing

forward, and the left forearm to the solar plexus (SUIGETSU), with the back of the fist facing downwards. MIGI-ASHI-ORISHIKI-HIZA-TATE MIGI-ZENWAN-GEDAN-BARAI HIDARI-ZENWAN-SUIGETSU-MAE-KAMAE should be executed at the end of these movements.

- Reference Point:
1. Sweep the opponent's leg on the right side with the right hand while the left hand is grabbing and pulling the body downward, thus initiating a throwing maneuver. (KARATE-DO KYOHAN)
  2. Block a punch coming from the right side with the left hand. Grab and pull the blocked fist and at the same time, slide the left foot to the left and sweep the opponent's knee with the right wrist. Block and sweep the kick that is initiated from the front, with the right forearm. (BEST KARATE)



## 2 SECOND MOVEMENT

#### HACHIJI-DACHI RYOKEN-HIDARI-KOSHI-KAMAE

Straightening up from the previous kneeling position, form a slightly wider HACHIJI-DACHI. At the same time, bring both fists to the left hip placing the right fist on top of the left fist, with the back of the right fist facing forward and the back of the left fist facing downwards. RYOKEN-HIDARI-KOSHI-KAMAE should be executed at the end of these movements.

Note: HACHIJI-DACHI is slightly wider than usual.





### 3 THIRD MOVEMENT

MIGI-ASHI-ZENKUTSU  
MIGI-GEDAN-BARAI

Keeping the left foot and the left fist position unchanged, slide the right foot to the right and form MIGI-ASHI-ZENKUTSU. At the same time, bring the right fist approximately one fist and a half width above the right knee, with the back of the fist facing upwards. MIGI-GEDAN-BARAI should be executed at the end of these movements.

Note: The momentum of the downward motion of the right fist is created from initiating it in front of the left shoulder.



### 4 FOURTH MOVEMENT

KIBA-DACHI  
HIDARI-ZENWAN-MIZUNAGARE-NO-KAMAE  
UKEN-MIGI-KOSHI

Keeping both feet position unchanged, look to the front (SHOMEN) and form KIBA-DACHI. At the same time, pull firmly upward the right fist to the right hip, rotating with a twisting motion the right forearm outward, with the back of the fist facing downwards. Simultaneously, the left fist moves forward with the left forearm brushing the left side of the body then changing direction to the right, bending the left elbow at a right angle and turning the fist inward, with the back of the fist facing upwards. The left forearm ends up in front of the solar plexus (SUIGETSU) and should be parallel to the chest at a distance of approximately two fists apart. The left fist is even with the right side of the body, and slightly

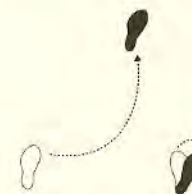
lower than the left elbow. HIDARI-ZENWAN-MIZUNAGARE-NO-KAMAE UKEN-MIGI-KOSHI should be executed at the end of these movements.



### 5 FIFTH MOVEMENT

HIDARI-ZENKUTSU-DACHI  
HIDARI-GEDAN-BARAI

Setting the right leg as the supporting leg, slide the left foot forward in the direction of the front (SHOMEN). At the same time, place the left fist at the top and slightly in front of the right shoulder, back of the fist facing outwards, and the right fist in front of the left hip, back of the fist facing upwards. Then, pull back the right fist, turning the fist outward and brushing the right forearm against the right side of the body until the fist reaches the right hip, with the back of the fist facing downwards. Simultaneously, bring the left fist approximately one fist and a half width above the left knee, with the back of the fist facing upwards. HIDARI-ZENKUTSU-DACHI HIDARI-GEDAN-BARAI should be executed at the end of these movements.





## 6 SIXTH MOVEMENT

HIDARI-ZENKUTSU-DACHI  
MIGI-JODAN-AGE-ZUKI

Keeping the stance unchanged, pull back the left fist, turning the fist outward and brushing the left forearm against the left side of the body until the fist reaches the left hip, with the back of the fist facing downwards. At the same time, turn the upper body counter-clockwise so that the right shoulder is slightly more toward the front than the left shoulder. The right fist moves toward the face level (JODAN), drawing an arc upward in a springing motion, brushing the right forearm against the right side of the body, turning the fist inward until it reaches the front of the chin, with the back of the fist facing upwards. MIGI-JODAN-AGE-ZUKI should be executed at the end of these movements.

Point: Blocking an opponent's left punch to the face level (JODAN) with the right forearm and at the same time punching the opponent's chin in an upward motion can be used as an option.

## 7 SEVENTH MOVEMENT

MIGI-ASHI-MAE-KOSA-DACHI  
UKEN-HIDARI-KATA-MAE-UE  
SAKEN-GEDAN-ZUKI

Open the right fist and lift the right knee tucking it in front of the chest then, make a right fist, pulling the fist toward slightly above and in front of the left shoulder, with the back of the fist facing outwards. At the same time, take a leaping step forward, in the direction of the front (SHOMEN) bending the right knee to support the weight as the right foot lands and place the left foot behind the heel of the right foot so that the legs are crossed, and form MIGI-ASHI-MAE-KOSA-DACHI. Simultaneously, the left fist moves toward the front of the lower part of the abdomen, brushing the left forearm against the left side of the body, the fist turning inward and ends with the back of the fist facing upwards. SAKEN-GEDAN-ZUKI should be executed at the end of these movements.

Point: Make a right fist, pulling it toward slightly above and in front of the left shoulder, with a feeling of grabbing and pulling an opponent close to the body.

Reference Point: The strike of the left fist is directed at the area below the umbilicus (TANDEN). ( KARATE-DO KYOHAN )





## 8 EIGHTH MOVEMENT

HIDARI-HIZAKUTSU  
MIGI-GEDAN-BARAI  
SAKEN-HIDARI-KOSHI

Keeping the right foot position unchanged, shift the left foot backwards bending the left knee and extending the right leg, slightly leaning the upper body to the left. At the same time, pull back the left fist, turning the fist outward and brushing the left forearm against the left side of the body until the fist reaches the left hip, with the back of the fist facing downwards. The right fist ends up at approximately one fist and a half width above the right leg, with the back of the fist facing upwards. Look in the direction of the front (SHOMEN) during this entire movement. HIDARI-HIZAKUTSU MIGI-GEDAN-BARAI SAKEN-HIDARI-KOSHI should be executed at the end of these movements.

Point: The extended left fist (seventh movement) is grabbed by an opponent. Strike the opponent's wrist with the right wrist, or with the side of the fist (KENTSUI), pulling the left fist out from the opponent's grab.

Reference Point: This KATA used to be called WANSHU. The name was changed to ENPI which means "Flying Swallow" as the unique sequence represented by the sixth to the eighth movements suggests the image of the swallow in flight by the quick changes of direction. This sequence will be often repeated in this KATA.  
( KARATE-DO KYOHAN )



## 9 NINTH MOVEMENT

HIDARI-ZENKUTSU-DACHI  
HIDARI-GEDAN-BARAI

Look in the direction of the back (URA-SHOMEN). Setting the right leg as the supporting leg, slightly slide back the left foot and form HIDARI-ZENKUTSU-DACHI. At the same time, place the left fist at the top and slightly in front of the right shoulder, back of the fist facing outwards, and the right fist in front of the left hip, back of the fist facing upwards. Then, pull back the right fist, turning the fist outward and brushing the right forearm against the right side of the body until the fist reaches the right hip, with the back of the fist facing downwards. Simultaneously, bring the left fist approximately one fist and a half width above the left knee, with the back of the fist facing upwards. HIDARI-GEDAN-BARAI should be executed at the end of these movements.





## 10 TENTH MOVEMENT

HIDARI-ZENKUTSU-DACHI  
MIGI-JODAN-AGE-ZUKI

Keeping the stance unchanged, pull back the left fist, turning the fist outward and brushing the left forearm against the left side of the body until the fist reaches the left hip, with the back of the fist facing downwards. At the same time, turn the upper body counter-clockwise so that the right shoulder is slightly more toward the front than the left shoulder. The right fist moves toward the face level (JODAN), drawing an arc upward in a springing motion, brushing the right forearm against the right side of the body, turning the fist inward until it reaches the front of the chin, with the back of the fist facing upwards. MIGI-JODAN-AGE-ZUKI should be executed at the end of these movements.

Point: Blocking an opponent's left punch to the face level (JODAN) with the right forearm and at the same time punching the opponent's chin in an upward motion can be used as an option.

## 11 ELEVENTH MOVEMENT

MIGI-ASHI-MAE-KOSA-DACHI  
UKEN-HIDARI-KATA-MAE-UE  
SAKEN-GEDAN-ZUKI

Open the right fist and lift the right knee tucking it in front of the chest then, make a right fist, pulling the fist toward slightly above and in front of the left shoulder, with the back of the fist facing outwards. At the same time, take a leaping step forward, in the direction of the back (URA-SHOMEN) bending the right knee to support the weight as the right foot lands and place the left foot behind the heel of the right foot so that the legs are crossed, and form MIGI-ASHI-MAE-KOSA-DACHI. Simultaneously, the left fist moves toward the front of the lower part of the abdomen, brushing the left forearm against the left side of the body, the fist turning inward and ends with the back of the fist facing upwards. SAKEN-GEDAN-ZUKI should be executed at the end of these movements.

Point: Make a right fist, pulling it toward slightly above and in front of the left shoulder, with a feeling of grabbing and pulling an opponent close to the body.





## 12 TWELFTH MOVEMENT

HIDARI-HIZAKUTSU  
MIGI-GEDAN-BARAI  
SAKEN-HIDARI-KOSHI

Keeping the right foot position unchanged, shift the left foot backwards bending the left knee and extending the right leg, slightly leaning the upper body to the left. At the same time, pull back the left fist, turning the fist outward and brushing the left forearm against the left side of the body until the fist reaches the left hip, with the back of the fist facing downwards. The right fist ends up at approximately one fist and a half width above the right leg, with the back of the fist facing upwards. Look in the direction of the back (URA-SHOMEN) during this entire movement. HIDARI-HIZAKUTSU MIGI-GEDAN-BARAI SAKEN-HIDARI-KOSHI should be executed at the end of these movements.

Point: The extended left fist (eleventh movement) is grabbed by an opponent. Strike the opponent's wrist with the right wrist, or with the side of the fist (KENTSUI), pulling the left fist out from the opponent's grab.



## 13 THIRTEENTH MOVEMENT

HIDARI-ZENKUTSU-DACHI  
HIDARI-GEDAN-BARAI

Look in the direction of the front (SHOMEN). Setting the right leg as the supporting leg, slightly slide back the left foot and form HIDARI-ZENKUTSU-DACHI. At the same time, place the left fist at the top and slightly in front of the right shoulder, back of the fist facing outwards, and the right fist in front of the left hip, back of the fist facing upwards. Then, pull back the right fist, turning the fist outward and brushing the right forearm against the right side of the body until the fist reaches the right hip, with the back of the fist facing downwards. Simultaneously, bring the left fist approximately one fist and a half width above the left knee, with the back of the fist facing upwards. HIDARI-GEDAN-BARAI should be executed at the end of these movements.





## 14 FOURTEENTH MOVEMENT

KIBA-DACHI  
SASHO-HIDARI-NANAME-MAE-UE

Keeping the right foot position and the right fist unchanged, bend the right knee shifting the weight above the right leg, open the left fist into a knife hand bringing the left knife hand in front of the right shoulder at the level of the eyes, with the back of the hand facing forward, and move the hand in a circular motion until it reaches the upper front of the left side of the body. The left knife hand draws a half circle, and ends with the back of the hand facing outward to the left on an angle. At the same time, lift the left knee tucking it in front of the right side of the chest, moving the foot in a circular motion until it lands on the left side, forming KIBA-DACHI. The left hand and the left foot move together, keeping the same distance between the left elbow and the left knee as they move to the left in a circular motion, and the eyes follow the palm of the left hand throughout the movement. SASHO-HIDARI-NANAME-MAE-UE should be executed at the end of these movements.

Note: The left hand and the left foot should move together in a big motion, slowly and dynamically.



## 15 FIFTEENTH MOVEMENT

HIDARI-ASHI-DACHI  
MIGI-TEKUBI-SASHO-UCHI  
KIAI

Keeping the left hand and the left foot position unchanged, hit the right wrist against the palm of the left hand, with the back of the right fist angled to the left simultaneously bringing the right foot behind the left knee. Look in the direction of the front (SHOMEN). KIAI at the end of this movement. HIDARI-ASHI-DACHI MIGI-TEKUBI-SASHO-UCHI should be executed at the end of these movements.





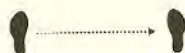
## 16 SIXTEENTH MOVEMENT

KIBA-DACHI  
HIDARI-TATE-SHUTO-CHUDAN-UKE  
UKEN-MIGI-KOSHI

Keeping the left foot position unchanged, bring the right foot back to where it was in the fourteenth movement, and form KIBA-DACHI. At the same time, the left knife hand passes slowly from under the right armpit to the front of the left shoulder in a big horizontal circular motion, with the left elbow extended and the left wrist bent upwards, back of the hand facing backwards. Simultaneously, bring the right fist to the right hip, with the back of the fist facing downwards. HIDARI-TATE-SHUTO-CHUDAN-UKE UKEN-MIGI-KOSHI should be executed at the end of these movements.

Note: Both hands should move together in a slow and dynamic motion.

Reference Point: Place the palm of the left hand under the right arm as if holding up under the arm the right sleeve of a garment being worn (as in old traditional wear of Japan, such as a kimono). At the same time, move the right hand from in front of the forehead to the right side of the body in a big circular motion, and bring the right hand to the right hip, with a feeling of grabbing and pulling an opponent close to the body. As soon as the right fist is brought to the right hip extend the left arm horizontally to the front, with the feeling of blocking the opponent's punch at the chest level (CHUDAN) from inside, while the four fingers are kept together.  
( KARATE-DO KYOHAN )



## 17 SEVENTEENTH MOVEMENT

KIBA-DACHI  
UKEN-CHUDAN-ZUKI  
SAKEN-HIDARI-KOSHI

Keeping the stance unchanged, pull firmly back the left fist, turning the fist outward and brushing the left forearm against the left side of the body until the fist reaches the left hip, with the back of the fist facing downwards. At the same time, the right fist moves toward the chest level (CHUDAN) brushing the right forearm against the right side of the body, the fist turning inwards as it moves toward the target and ends with the back of the fist facing upwards. UKEN-CHUDAN-ZUKI SAKEN-HIDARI-KOSHI should be executed at the end of these movements.

Point: Pull firmly back the left fist, with a feeling of grabbing and pulling an opponent close to the body.



## 18 EIGHTEENTH MOVEMENT

KIBA-DACHI

SAKEN-CHUDAN-ZUKI

UKEN-MIGI-KOSHI

Keeping the stance unchanged, pull firmly back the right fist, turning the fist outward and brushing the right forearm against the right side of the body until the fist reaches the right hip, with the back of the fist facing downwards. At the same time, the left fist moves toward the chest level (CHUDAN) brushing the left forearm against the left side of the body, the fist turning inwards as it moves toward the target and ends with the back of the fist facing upwards. SAKEN-CHUDAN-ZUKI UKEN-MIGI-KOSHI should be executed at the end of these movements.

Note: The seventeenth and the eighteenth movements should be done in a rapid successive motion called REN-ZUKI.

Meaning Point: Pull firmly back the right fist, with a feeling of grabbing and pulling an opponent close to the body. The fourteenth movement eliciting an attack, is followed by the fifteenth movement which is creating an opening for the attack, a punch, blocked in the sixteenth movement then followed by an attack in the seventeenth and the eighteenth movements.

## 19 NINETEENTH MOVEMENT

HIDARI-ZENKUTSU-DACHI

HIDARI-GEDAN-BARAI

Keeping the right foot position unchanged, set the right leg as the supporting leg, and shift the left foot to the left, forming HIDARI-ZENKUTSU-DACHI. At the same time, place the left fist at the top and slightly in front of the right shoulder, back of the fist facing outwards, and the right fist in front of the left hip, back of the fist facing upwards. Then,

pull back the right fist, turning the fist outward and brushing the right forearm against the right side of the body until the fist reaches the right hip, with the back of the fist facing downwards. Simultaneously, bring the left fist approximately one fist and a half width above the left knee, with the back of the fist facing upwards. HIDARI-GEDAN-BARAI should be executed at the end of these movements.



## 20 TWENTIETH MOVEMENT

HIDARI-ZENKUTSU-DACHI

MIGI-JODAN-AGE-ZUKI

Keeping the stance unchanged, pull back the left fist, turning the fist outward and brushing the left forearm against the left side of the body until the fist reaches the left hip, with the back of the fist facing downwards. At the same time, turn the upper body counter-clockwise so that the right shoulder is slightly more toward the front than the left shoulder. The right fist moves toward the face level (JODAN), drawing an arc upward in a springing motion, brushing the right forearm against the right side of the body, turning the fist inward until it reaches the front of the chin, with the back of the fist facing upwards. MIGI-JODAN-AGE-ZUKI should be executed at the end of these movements.

Point: Blocking an opponent's left punch to the face level (JODAN) with the right forearm and at the same time punching the opponent's chin in an upward motion can be used as an option.



## 21 TWENTY-FIRST MOVEMENT

HIDARI-KOKUTSU-DACHI  
MIGI-SHUTO-CHUDAN-UKE

Keeping the left foot position unchanged, slide the right foot forward. At the same time, open both fists and place the right knife hand at the top and slightly in front of the left shoulder, back of the hand facing outwards, and the left knife hand angled slightly downwards, back of the hand facing upwards. Bring the right knife hand downward to the level of the right shoulder with the right elbow bent at a right angle and at a distance of one fist and a half away from the right side of the body, back of the hand facing slightly upwards. Simultaneously, pull back the left knife hand until it reaches the position of the solar plexus (SUIGETSU). The left knife hand should be parallel to the ground with the back of the hand facing downwards and the fingertips even with the right side of the chest. HIDARI-KOKUTSU-DACHI MIGI-SHUTO-CHUDAN-UKE should be executed at the end of these movements.



## 22 TWENTY-SECOND MOVEMENT

MIGI-KOKUTSU-DACHI  
HIDARI-SHUTO-CHUDAN-UKE

Slide the right foot backwards until it reaches the position of the left foot. At the same time, place the left knife hand at the top and slightly in front of the right shoulder, back of the hand facing outwards, and the right knife hand angled slightly downwards, back of the hand facing upwards. Then slide the left foot forward in place of the right foot and bring the left knife hand downward to the level of the left shoulder with the left elbow

bent at a right angle and at a distance of one fist and a half away from the left side of the body, back of the hand facing slightly upwards. Simultaneously, pull back the right knife hand until it reaches the position of the solar plexus (SUIGETSU). The right knife hand should be parallel to the ground with the back of the hand facing downwards and the fingertips even with the left side of the chest. MIGI-KOKUTSU-DACHI HIDARI-SHUTO-CHUDAN-UKE should be executed at the end of these movements.



## 23 TWENTY-THIRD MOVEMENT

MIGI-KOKUTSU-DACHI  
UKEN-CHUDAN-ZUKI  
SAKEN-HIDARI-KOSHI

Keeping the stance unchanged, make fists with both hands and pull back the left fist, turning the fist outward and brushing the left forearm against the left side of the body until the fist reaches the left hip, with the back of the fist facing downwards. At the same time, the right fist moves toward the chest level (CHUDAN) brushing the right forearm against the right side of the body, the fist turning inwards as it moves toward the target and ends with the back of the fist facing upwards. UKEN-CHUDAN-ZUKI SAKEN-HIDARI-KOSHI should be executed at the end of these movements.



## 24 TWENTY-FOURTH MOVEMENT

HIDARI-KOKUTSU-DACHI  
MIGI-SHUTO-CHUDAN-UKE

Keeping the left foot position unchanged, slide the right foot forward. At the same time, open both fists into knife hands, placing the right knife hand at the top and slightly in front of the left shoulder, back of the hand facing outwards, and the left knife hand angled slightly downwards, back of the hand facing upwards. Bring the right knife hand downward to the level of the right shoulder with the right elbow bent at a right angle and at a distance of one fist and a half away from the right side of the body, back of the hand facing slightly upwards. Simultaneously, pull back the left knife hand until it reaches the position of the solar plexus (SUIGETSU). The left knife hand should be parallel to the ground with the back of the hand facing downwards and the fingertips even with the right side of the chest. HIDARI-KOKUTSU-DACHI MIGI-SHUTO-CHUDAN-UKE should be executed at the end of these movements.



## 25 TWENTY-FIFTH MOVEMENT

HIDARI-ZENKUTSU-DACHI  
HIDARI-GEDAN-BARAI

Setting the right leg as the supporting leg, turn counter-clockwise facing the opposite direction. At the same time, place the left fist at the top and slightly in front of the right shoulder, back of the fist facing outwards, and the right fist in front of the left hip, back of the fist facing upwards. Then, pull back the right fist, turning the fist outward and brushing the right forearm against the right side of the body until the fist reaches the right

hip, with the back of the fist facing downwards. Simultaneously, bring the left fist approximately one fist and a half width above the left knee, with the back of the fist facing upwards. HIDARI-ZENKUTSU-DACHI HIDARI-GEDAN-BARAI should be executed at the end of these movements.



## 26 TWENTY-SIXTH MOVEMENT

HIDARI-ZENKUTSU-DACHI  
MIGI-JODAN-AGE-ZUKI

Keeping the stance unchanged, pull back the left fist, turning the fist outward and brushing the left forearm against the left side of the body until the fist reaches the left hip, with the back of the fist facing downwards. At the same time, turn the upper body counter-clockwise so that the right shoulder is slightly more toward the front than the left shoulder. The right fist moves toward the face level (JODAN), drawing an arc upward in a springing motion, brushing the right forearm against the right side of the body, turning the fist inward until it reaches the front of the chin, with the back of the fist facing upwards. MIGI-JODAN-AGE-ZUKI should be executed at the end of these movements.

Point: Blocking an opponent's left punch to the face level (JODAN) with the right forearm and at the same time punching the opponent's chin in an upward motion can be used as an option.



## 27 TWENTY-SEVENTH MOVEMENT

MIGI-ASHI-MAE-KOSA-DACHI  
UKEN-HIDARI-KATA-MAE-UE  
SAKEN-GEDAN-ZUKI

Open the right fist and lift the right knee tucking it in front of the chest then, make a right fist, pulling the fist toward slightly above and in front of the left shoulder, with the back of the fist facing outwards. At the same time, take a leaping step forward, in the direction of the right, bending the right knee to support the weight as the right foot lands and place the left foot behind the heel of the right foot so that the legs are crossed, and form MIGI-ASHI-MAE-KOSA-DACHI. Simultaneously, the left fist moves toward the front of the lower part of the abdomen, brushing the left forearm against the left side of the body, the fist turning inward and ends with the back of the fist facing upwards. SAKEN-GEDAN-ZUKI should be executed at the end of these movements.

Point: Make a right fist, pulling it toward slightly above and in front of the left shoulder, with a feeling of grabbing and pulling an opponent close to the body.



## 28 TWENTY-EIGHTH MOVEMENT

HIDARI-HIZAKUTSU  
MIGI-GEDAN-BARAI  
SAKEN-HIDARI-KOSHI

Keeping the right foot position unchanged, shift the left foot backwards bending the left knee and extending the right leg, slightly leaning the upper body to the left. At the same time, pull back the left fist, turning the fist outward and brushing the left forearm against the left side of the body until the fist reaches the left hip, with the back of the fist facing downwards. The right fist ends up at approximately one fist and a half width above the right leg, with the back of the fist facing upwards. Look behind during this entire movement. HIDARI-HIZAKUTSU MIGI-GEDAN-BARAI SAKEN-HIDARI-KOSHI should be executed at the end of these movements.

Point: The extended left fist (twenty-seventh movement) is grabbed by an opponent. Strike the opponent's wrist with the right wrist, or with the side of the fist (KENTSUI), pulling the left fist out from the opponent's grab.





## 29 TWENTY-NINTH MOVEMENT

HIDARI-ZENKUTSU-DACHI  
HIDARI-GEDAN-BARAI

Setting the right leg as the supporting leg, slightly slide back the left foot and form HIDARI-ZENKUTSU-DACHI, looking forward, in the direction of the left. At the same time, place the left fist at the top and slightly in front of the right shoulder, back of the fist facing outwards, and the right fist in front of the left hip, back of the fist facing upwards. Then, pull back the right fist, turning the fist outward and brushing the right forearm against the right side of the body until the fist reaches the right hip, with the back of the fist facing downwards. Simultaneously, bring the left fist approximately one fist and a half width above the left knee, with the back of the fist facing upwards. HIDARI-ZENKUTSU-DACHI HIDARI-GEDAN-BARAI should be executed at the end of these movements.



## 30 THIRTIETH MOVEMENT

HIDARI-ZENKUTSU-DACHI  
MIGI-TEISHO-CHUDAN-OSHIAGE-UKE  
SAKEN-HIDARI-KOSHI

Keeping the stance unchanged, pull back the left fist, turning the fist outward and brushing the left forearm against the left side of the body until the fist reaches the left hip, with the back of the fist facing downwards. At the same time, rotating the hips counter-clockwise, open the right fist, with the palm of the hand facing upwards, bend the right wrist fully outward and all the fingers lightly, kept tightly together, and bring upward the inferior part of the palm of the right hand (TEISHO) to the left on an angle until it reaches the level of the shoulder with the right elbow bent at a right angle and a distance of one fist and half away from the right side of the body. MIGI-TEISHO-CHUDAN-OSHIAGE-UKE SAKEN-HIDARI-KOSHI should be executed at the end of these movements.

Note: This movement should be done slowly and powerfully.

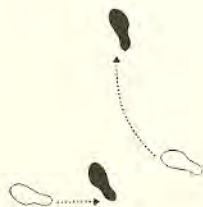


### 31 THIRTY-FIRST MOVEMENT

MIGI-ZENKUTSU-DACHI  
MIGI-TEISHO-CHUDAN-OSHIAGE-UKE  
HIDARI-TEISHO-CHUDAN-OSHISAGE-UKE

Pull the left foot back a half step and then slide the right foot forward, in the direction of the front (SHOMEN). At the same time, the palm of the right hand moves upwards from in front of the right hip, with the palm of the right hand facing forward. Bend the right wrist fully outward and all the fingers lightly, kept tightly together, and bring upward the inferior part of the palm of the right hand (TEISHO) until it reaches the front of the right shoulder, the right elbow bent at a right angle and at a distance of one fist and a half away from the right side of the body, with the palm of the right hand facing upwards. Simultaneously, the palm of the left hand, with the palm facing forward, moves downwards from in front of the left shoulder, bending the left wrist fully outward and the fingers lightly, kept tightly together, bringing downward the inferior part of the palm of the left hand (TEISHO) until it reaches the front of the left hip, with the palm of the left hand facing downwards. The left elbow is extended and at a distance of one fist and a half away from the left side of the body. Both hands move together during this sequence. MIGI-ZENKUTSU-DACHI MIGI-TEISHO-CHUDAN-OSHIAGE-UKE HIDARI-TEISHO-CHUDAN-OSHISAGE-UKE should be executed at the end of these movements.

Note: The hands and feet, from initiation to the end of this movement should be moving in unison, slowly and powerfully.



### 32 THIRTY-SECOND MOVEMENT

HIDARI-ZENKUTSU-DACHI  
HIDARI-TEISHO-CHUDAN-OSHIAGE-UKE  
MIGI-TEISHO-CHUDAN-OSHISAGE-UKE

Slide the left foot forward, in the direction of the front (SHOMEN). At the same time, the palm of the left hand moves upwards from in front of the left hip, with the palm of the left hand facing forward. Bend the left wrist fully outward and all the fingers lightly, kept tightly together, and bring upward the inferior part of the palm of the left hand (TEISHO) until it reaches the front of the left shoulder, the left elbow bent at a right angle and at a distance of one fist and a half away from the left side of the body, with the palm of the left hand facing upwards. Simultaneously, the palm of the right hand, with the palm facing forward, moves downwards from in front of the right shoulder, bending the right wrist fully outward and the fingers lightly, kept tightly together, bringing downward the inferior part of the palm of the right hand (TEISHO) until it reaches the front of the right hip, with the palm of the right hand facing downwards. The right elbow is extended and at a distance of one fist and a half away from the right side of the body. Both hands move together during this sequence. HIDARI-ZENKUTSU-DACHI HIDARI-TEISHO-CHUDAN-OSHIAGE-UKE MIGI-TEISHO-CHUDAN-OSHISAGE-UKE should be executed at the end of these movements.

Note: The hands and feet, from initiation to the end of this movement should be moving in unison, slowly and powerfully





### 33 THIRTY-THIRD MOVEMENT

MIGI-ZENKUTSU-DACHI  
MIGI-TEISHO-CHUDAN-OSHIAGE-UKE  
HIDARI-TEISHO-CHUDAN-OSHIAGE-UKE

Slide the right foot forward, in the direction of the front (SHOMEN). At the same time, the palm of the right hand moves upwards from in front of the right hip, with the palm of the right hand facing forward. Bend the right wrist fully outward and all the fingers lightly, kept tightly together, and bring upward the inferior part of the palm of the right hand (TEISHO) until it reaches the front of the right shoulder, the right elbow bent at a right angle and at a distance of one fist and a half away from the right side of the body, with the palm of the right hand facing upwards. Simultaneously, the palm of the left hand, with the palm facing forward, moves downwards from in front of the left shoulder, bending the left wrist fully outward and the fingers lightly, kept tightly together, bringing downward the inferior part of the palm of the left hand (TEISHO) until it reaches the front of the left hip, with the palm of the left hand facing downwards. The left elbow is extended and at a distance of one fist and a half away from the left side of the body. Both hands move together during this sequence. MIGI-ZENKUTSU-DACHI MIGI-TEISHO-CHUDAN-OSHIAGE-UKE HIDARI-TEISHO-CHUDAN-OSHIAGE-UKE should be executed at the end of these movements.

Note: The hands and feet, from initiation to the end of this movement should be moving in unison, slowly and powerfully



### 34 THIRTY-FOURTH MOVEMENT

YORI-ASHI-GIMI-NI-HIDARI-KOKUTSU-DACHI  
UKEN-GEDAN-KAMAE  
SAKEN-HIDARI-KOSHI

Rotating the hips counter-clockwise, the left shoulder is pulled back so that the upper body faces to the left, forming HIDARI-KOKUTSU-DACHI. Using the left foot as the point of propulsion, slide both feet together (YORI-ASHI), in the direction of the front (SHOMEN). At the same time, making fists with both hands, bring the right fist from in front and slightly above the left shoulder, with the back of the fist facing outwards, to approximately one fist and a half width above the right knee, with the back of the fist facing upwards. Simultaneously, with the back of the fist facing upwards, pull back the left fist, turning the fist outward and brushing the left forearm against the left side of the body until the fist reaches the left hip, with the back of the fist facing downwards. HIDARI-KOKUTSU-DACHI UKEN-GEDAN-KAMAE SAKEN-HIDARI-KOSHI should be executed at the end of these movements.

Meaning Point: From the position held in the thirty-third movement, the thirty-fourth movement reflects a left wrist being grabbed by an opponent. Using the right wrist, simultaneously punch and strike the opponent's wrist while pulling away the left hand from the opponent's grabbing hand. As the arms are firmly crossing each other while executing this sequence, with the right fist on top of the left fist, there should be a feeling of both arms prying each other apart.





### 35 THIRTY-FIFTH MOVEMENT

YORI-ASHI  
MIGI-ASHI-MAE-FUDO-DACHI  
USHO-GEDAN-SASHO-JODAN-TSUKAMI-UKE

Using the left foot as the point of propulsion, slide both feet together (YORI-ASHI), in the direction of the front (SHOMEN), and form MIGI-ASHI-MAE-FUDO-DACHI. At the same time, open both fists bending the right elbow with a feeling of the elbow touching the right side of the body, palm of the right hand facing upwards. Bring the palm of the left hand in front and slightly above the forehead, extending the left upper arm while tensing the left elbow, with the palm of the left hand facing upwards. The space between the thumb and the index finger of the palm of both hands is facing forward. USHO-GEDAN-SASHO-JODAN-TSUKAMI-UKE should be executed at the end of these movements.

Note: The space between the thumb and the index finger of the palm of both hands has been referred to as "tiger mouth" (KOKO).



### 36 THIRTY-SIXTH MOVEMENT

KIAI  
HIDARI-KAITEN-TOBI  
HIDARI-KOKUTSU-DACHI  
MIGI-SHUTO-CHUDAN-UKE

Lifting both legs high, jump as if sitting cross-legged in the air, turning counter-clockwise with the hands also following suit. KIAI during this movement. Landing with both feet together, bring the right knife hand downward to the level of the right shoulder, with the right elbow bent at a right angle and at a distance of one fist and a half away from the right side of the body. The hand is positioned with the back of the hand facing slightly up. At the same time, bring the left knife hand to the position of the solar plexus (SUIGETSU). The left knife hand should be parallel to the ground with the back of the hand facing downwards and the fingertips even with the right side of the chest. HIDARI-KOKUTSU-DACHI MIGI-SHUTO-CHUDAN-UKE should be executed at the end of these movements.

Meaning Point: In the thirty-fifth movement, block an opponent's punch to the face level (JODAN) with the left forearm and at the same time grab the opponent's collar with the left hand. Then place the right hand between the opponent's legs and in the thirty-sixth movement, lift the opponent on the shoulders in order to project and throw the opponent.





### 37 THIRTY-SEVENTH MOVEMENT

#### MIGI-KOKUTSU-DACHI HIDARI-SHUTO-CHUDAN-UKE

Slide the right foot one step backward. At the same time, place the left knife hand at the top and slightly in front of the right shoulder, back of the hand facing outwards, and the right knife hand angled slightly downwards, back of the hand facing upwards. Bring the left knife hand downward to the level of the left shoulder with the left elbow bent at a right angle and at a distance of one fist and a half away from the left side of the body. The left hand is positioned with the back of the hand facing slightly up. Simultaneously, pull back the right knife hand until it reaches the position of the solar plexus (SUIGETSU). The right knife hand should be parallel to the ground with the back of the hand facing downwards and the fingertips even with the left side of the chest. MIGI-KOKUTSU-DACHI HIDARI-SHUTO-CHUDAN-UKE should be executed at the end of these movements.



#### NAORE (End Position)

#### HEISOKU-DACHI SASHO-UKEN-HIDARI-KOSHI

As the right foot remains in place, the left foot moves back alongside the right foot returning to YOI position, with the hands positioned as in the beginning.



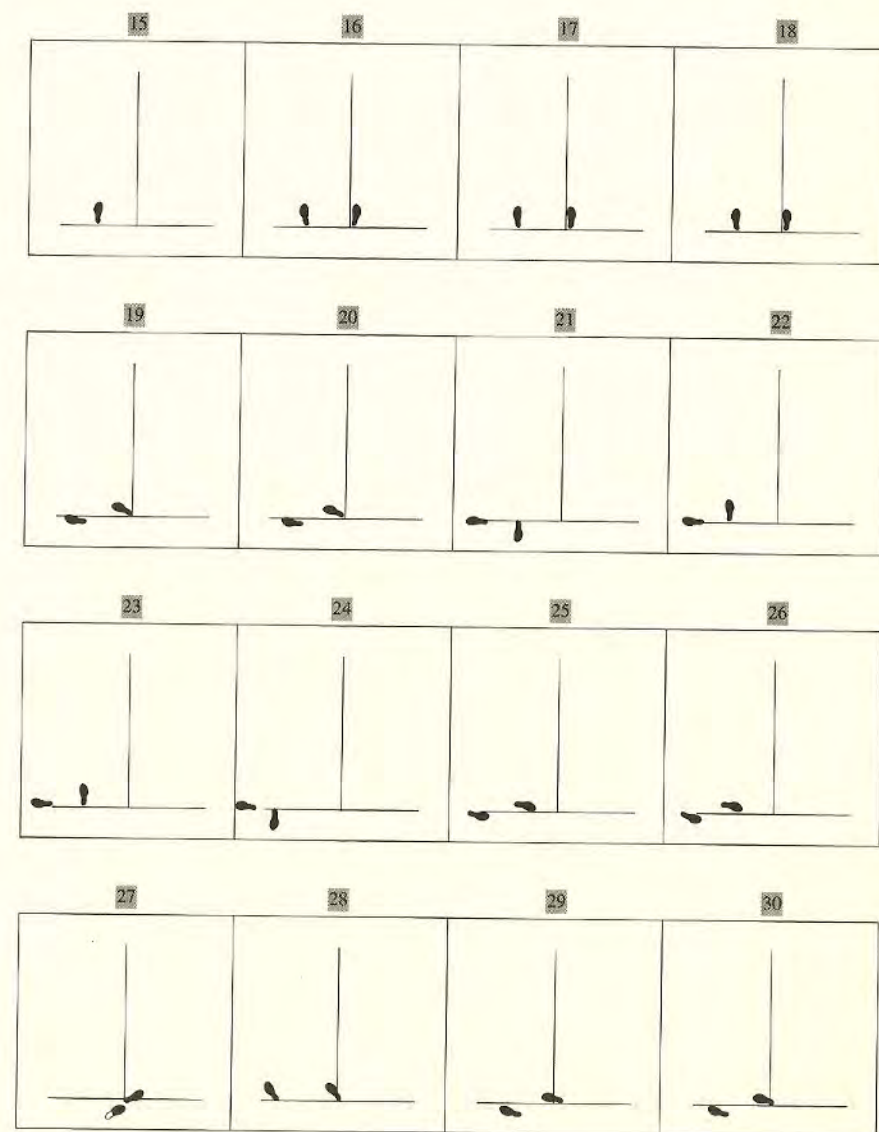
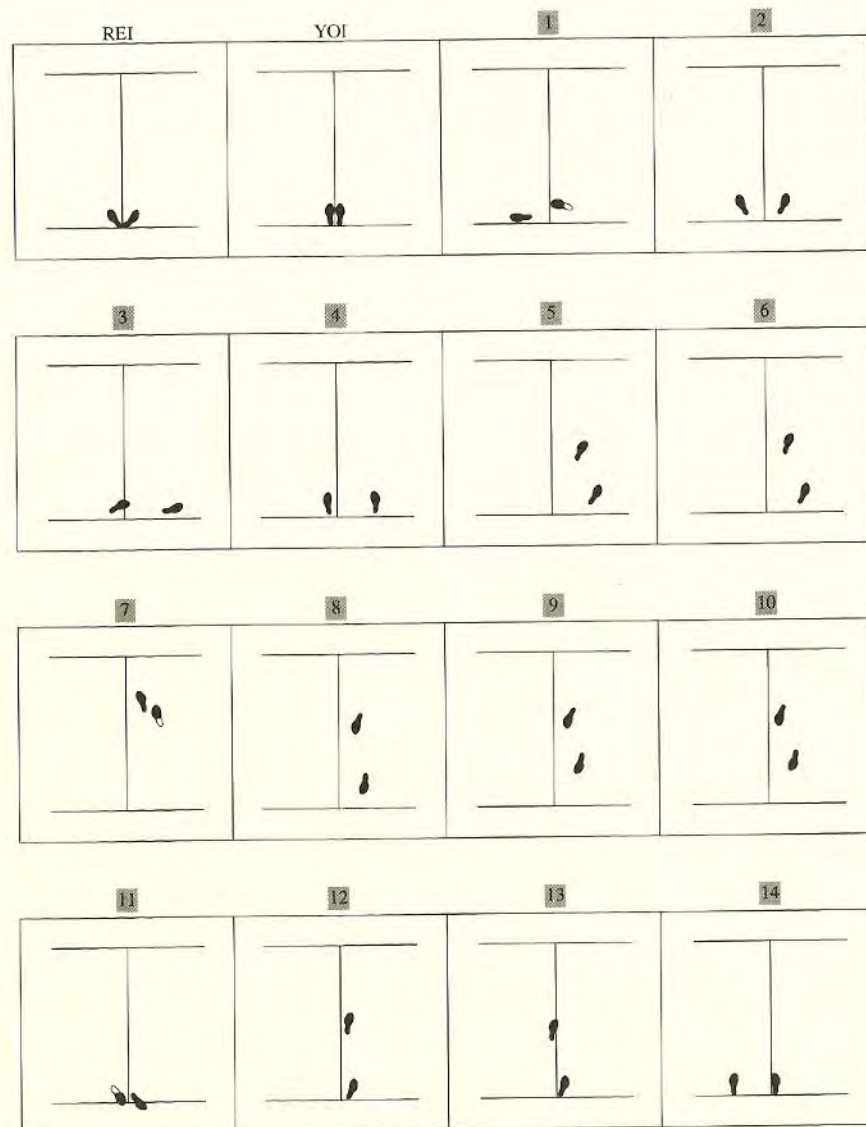
#### REI

#### MUSUBI-DACHI

Place both hands on each side of the body, forming MUSUBI-DACHI, and bow forward.

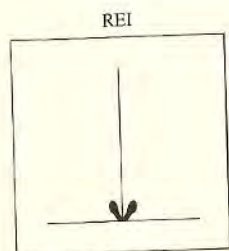
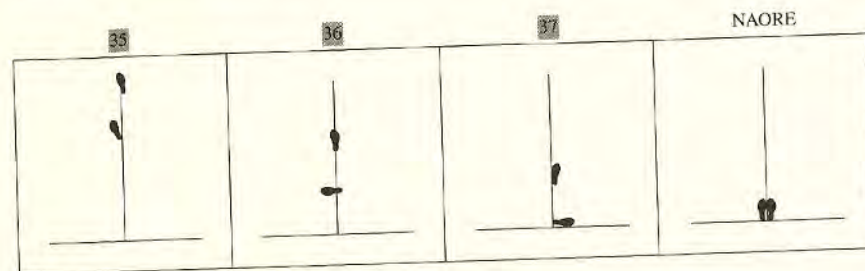
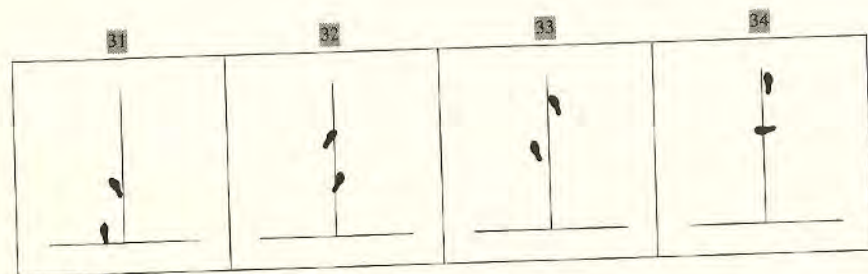




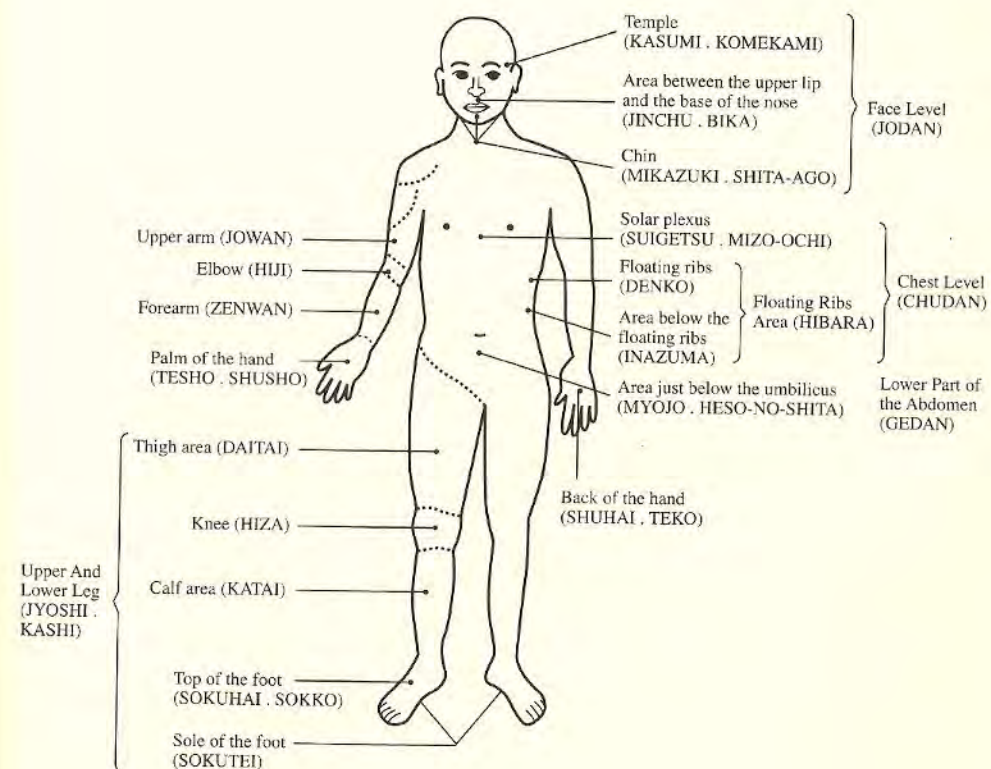




## APPENDIX



UPPER AND LOWER LEG TARGET AREA  
FACE LEVEL TARGET AREA  
CHEST LEVEL TARGET AREA  
LOWER PART OF THE ABDOMEN TARGET AREA





## AFTERWORD

It is very difficult to describe the movements of KATA as clearly and accurately using only words. In this era of advanced visual technology, this book issues a challenge to the indomitable spirit of practice. It is but a guide and a foundation defining one's own KATA and the quality of KARATE that will endure in the future generations. May it be a voice to all.

The committee included the following members:

Hiroshi Shoji, Masaaki Ueki, Masahiko Tanaka, Takeshi Oishi,  
Norihiko Ida, Yoshiharu Osaka.

SHIHAN-KAI

Chairman, Motokuni Sugiura

## TRANSLATORS' NOTE

The translators wish to acknowledge the constant support and encouragement of the distinguished members from the SHIHAN-KAI. Their diligence in delivery, their patience and dedication have greatly contributed in establishing a constant influx of innovation in thoughts, and efficiency in evaluation of quality assurance in order to maintain and respect the author's style and uniqueness of penmanship.

The translators would like to express their unbounded gratitude for the abnegation and persistent encouragement, kindness and loving presence of their respective family whom without, this work would not have become reality.

Thank you.

Sotaro Tanaka & Kinta Saeki



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